The San Francisco Symphony Orchestra

ALFRED HERTZ
CONDUCTOR

FIFTH SEASON
1915-1916

First Pair of Concerts

FRIDAY AFTERNOON, DECEMBER 17, 1915, at 3 o'clock
SUNDAY AFTERNOON, DECEMBER 19, 1915, at 2:30 o'clock
Cort Theatre, San Francisco, Cal.

The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO.
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.

FIFTH SEASON 1915-1916

ALFRED HERTZ, Conductor

FIRST VIOLINS

Louis Persinger, Concert Master
Herman Martonne, Assistant Concert Master

Ralph Wetmore, R. Seiger, Gino Severi, S. Polak
E. Lichtenstein, R. Kafka, M. B. Amsterdam, A. F. Stechele, R. Ruiz, J. Willard
P. Mazza, F. Adelman, M. Lawrence, N. Weiss

SECOND VIOLINS

Adolph Rosenbecker, Principal, Assistant Conductor

G. Saldierna, R. L. Hidden, W. Manchester, B. Purt
H. Hoffman, T. Jensen, Hans Helget, H. H. Vanderhoof
E. P. Allen, J. L. Schaefer, G. W. Callinan

VIOLAS

Clarence Evans, Principal

E. E. Perrigo, A. Stephan, P. Whiteman
F. G. Knell, G. P. Chatterley, M. Adler
H. Wallace, Arthur Lewis, R. Kolb

VIOLONCELLOS

Horace Britt, Principal

Arthur Weiss, W. Villalpando
M. S. Amsterdam, Herbert Riley, E. B. Hibbard
A. Nielsen, R. Callies

CONTRA-BASSES

John Lahann, Principal

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S. Greene, E. Jonas, E. Arriola
H. Seiger, W. Bell

FLUTES

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PICCOLO

W. Oesterreicher

OBOES

Caesar Addimando, A. Apel, V. Schipilliti

ENGLISH HORN

V. Schipilliti

CLARINETS

H. B. Randall, J. Kunzelman, J. Shanis

BASS CLARINET

J. Shanis

BASSOONS

E. L. Kubitschek, S. Meerloo, R. Kolb

CONTRA BASSOON

John Lahann

FRENCH HORNS

Walter Hornig, F. E. Huske, Paul Roth, E. Rocco

TRUMPETS

D. C. Rosebrook, Otto Kegel, G. M. Edwards

TROMBONES

H. F. Beitel, O. E. Clarke, F. N. Bassett

TUBA

J. Crozier

HARPS

Kajetan Attl, J. R. Gallet

TYMPANI

George Wagner

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FRANK W. HEALY, Manager

The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

First Pair of Symphony Concerts

Friday Afternoon, December 17, 1915, at 3 o'clock
Sunday Afternoon, December 19, 1915, at 2:30 o'clock
CORT THEATRE

PROGRAM

1. Overture, "Leonore," No. 3, Opus 72.....*Beethoven*
2. Symphony, No. 2, D Major, Opus 73.....*Brahms*
   Allegro non troppo.
   Adagio non troppo.
   Allegretto grazioso (quasi andantino).
   Allegro con spirito.

INTERMISSION

3. "A Faust Overture".....*Richard Wagner*
4. "Roman Carnival," Opus 9.....*Berlioz*

NOTE—The National Anthem will be played at the end of this Friday concert.

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

NEXT PAIR OF SYMPHONY CONCERTS

Friday Afternoon, January 7, 1916, at 3 o'clock
Sunday Afternoon, January 9, 1916, at 2:30 o'clock
CORT THEATRE

Tickets ready Monday, December 20th, at box offices of Sherman, Clay & Co., Kohler & Chase and the Cort Theatre

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PROGRAM NOTES :: By Felix Borowski

Overture, "Leonore," No. 3, Opus 27.

Ludwig van Beethoven,

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.



BEETHOVEN composed, at different times, four overtures for his opera "Fidelio."* Their chronological sequence is as follows: "Leonore" No. 2, in C, written in 1805 for the first production of the opera; "Leonore" No. 3, in C, composed for a revival of the work in 1806; "Leonore" No. 1, in C, written for a projected performance of "Fidelio" at Prague in 1807—a performance which, however, never took place; "Fidelio," in E, written for the final revision in 1814.

Beethoven's opera "Fidelio" was, in its original form, composed in 1805. The story of the work was adapted from the French of Jean Nicolas Bouilly, who wrote it as an "historical fact" under the title of "Leonore, ou l'amour conjugal." This piece was first taken in hand by Pierre Gaveaux,† who converted it into an opera, which came to its first representation on February 19, 1798, at the Opéra-Comique in Paris. The opera was printed and published by Simon Gaveaux, the composer's brother, an undertaking probably warranted by the success of the piece which, according to the *Journal de Paris* was "complete and universal." It is certain that this success was noised abroad, and that it induced another composer—Ferdinando Paër—to look with a favorable eye on the libretto. Paër was an Italian, but from 1801 till 1806 he was Capellmeister at Dresden, and for the opera of this city he composed "Leonora, ossia l'amour conjugal." This came to its production on October 3, 1804. Yet another setting preceded or was contemporaneous with Beethoven's. In 1805 Simon Mayr (the teacher of Donizetti) brought out his "Leonore" at Padua. Beethoven's opera appeared the same year, the text having been arranged by Joseph Sonnleithner, an accomplished music lover connected with the court theatre at Vienna. The text had been given to Beethoven in 1804, and the composer labored industriously at the score the following summer, during his sojourn at Hetzendorf. Upon his return to Vienna the opera was so far advanced that rehearsals were begun, and the production was arranged for the month of November. When the day drew near, the music lovers of Vienna had their thoughts occupied with matters more engrossing than even the prospect of hearing one of the greatest masterpieces of their illustrious townsman. Sinister rumors concerning the inexorable progress of Napoleon's armies had reached the city early in October. On the 17th of that month Ulm

*It was Beethoven's wish to have produced his work with the title "Leonore," but the management of the Theater an der Wien, as well as many of the composer's friends, urged him to call his opera "Fidelio," and thus distinguish it from the operas by Gaveaux and Paer, which had been produced with the name "Leonore." When the opera was published in 1810 it was called "Leonore."

†Pierre Gaveaux (1761-1825) was a singer as well as a composer. He had been taught by Franz Beck at Bordeaux, and in his twenty-eighth year had gone to Paris, where, in the Feydeaux Theatre, he sang for many years. Gaveaux wrote over thirty operas. Toward the latter part of his life he became insane and he died, in 1825, in a madhouse near Paris.

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ASSETS

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Loans on Real Estate, secured by first Mortgages	40,934,946.37
Loans on Bonds and Stocks	751,101.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($199,164.12), standing on books at	1.00
Cash	4,222,282.41
Total	$60,321,343.04

LIABILITIES

Due Depositors	$57,362,899.35
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	1,958,443.69
Total	$60,321,343.04

N. OHLANDT, President.

GEO. TOURNY, Manager.

was in the hands of the French soldiers, and General Mack had surrendered with 20,000 men. It was known that Napoleon was pushing on to Vienna. The inhabitants of the Austrian capital who were able to depart did not wait for further developments. There was a precipitate exodus of nobles, merchants, and the better class of residents. Meanwhile the French army swept on, and by the 10th of November had occupied the villages around the city to the west. On the 13th the vanguard of Napoleon's legions—15,000 men—marched into the town with banners flying and to the triumphant music of their bands.

In the midst of this excitement—on November 20, 1805—Beethoven's "Fidelio" came to its production in the Theater an der Wien. All those whose understanding of and sympathy with Beethoven's genius would have assured the success of the work had fled, and the theatre—if we are to believe a reporter for the "Zeitung für die elegante Welt"—was far from being filled, many of those present having been officers of Napoleon's army. The overture played on this occasion was that now known as "Leonore" No. 2.

The prevailing critical opinion concerning "Fidelio" was that the opera was too long, and that its music was quite above the comprehension of the ordinary listener. Nor did two more performances—on November 21 and 22—cause the opera to be better understood, and therefore better liked. Realizing that his work had achieved failure, when he had expected success, Beethoven withdrew "Fidelio." At this point the composer's friends endeavored to bring about the redemption of the opera by inducing Beethoven to make some necessary changes in it. "A meeting was held at the house of Prince Lichnowsky," says Sir George Grove, "when the whole work was gone through at the piano, and after a battle lasting from 7 till 1 in the morning, Beethoven was induced to sacrifice three entire numbers." With a view to further representations the libretto was revised by Stephan von Breuning, who reduced the three acts of the original text to two. In this revised form the opera came to its second production March 29, 1806, and it was for this presentation that the overture now known as "Leonore" No. 3 was written and performed. The success of "Fidelio" was scarcely greater, upon this occasion, than upon the first production of the work the year before. It is not known precisely why Beethoven recast the overture. It was declared that the previous one ("Leonore" No. 2) was too difficult for the wind instruments; but the composer of "Fidelio" was not in the habit of consulting the convenience of players who performed his works, and we may take it that the piece was reconstructed because Beethoven himself was dissatisfied with the effect of his former inspiration.

The differences between the two overtures are remarkable. "Leonore" No. 3 is considerably longer than its predecessor—638 measures instead of 530. The plan more clearly adheres to the usual sonata form, and certain prominent features—such as the trumpet call behind the scenes—are given in a more or less modified form. That the present overture is of larger grandeur, of greater sweep of passion and emotional intensity, no one has ever doubted who has made a comparison with the one that

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went before. But why Beethoven should have rejected this stupendous product of his genius when "Fidelio" was again reconstructed and performed in 1814, and why he should have supplied, instead of it, the newly written and comparatively light overture—the so-called overture to "Fidelio"—is an enigma most difficult to solve.

The Introduction (Adagio, C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Fruhlingstagen," is employed as before. The main movement (Allegro, 2-2 time) presents the principal theme, not only in the violoncellos, as in the overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first and third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subjects as before. Just before the coda is reached there is a rushing passage (Presto) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

Instruments of the Orchestra



Illustration by Courtesy of Lyon & Healy

The Violin

A LINEAL descendant of the old viol, the violin first came into use in the 16th century, but it did not succeed in putting its parent out of existence until the 17th century had grown old. That the viols were effectually silenced by that time may be gathered from the following verse, which dates from 1670:

> In former days we had the viol in
> Ere the true instrument had come about,
> But now we say, since this all ears doth win,
> The violin hath put the viol out.

The instrument is made of some seventy pieces of wood, of which sixty are built permanently into the structure; the remainder—the bridge, tail piece, etc.—are movable fittings. The four strings of the violin, tuned in fifths, are made of catgut. While the sounds which sometimes are drawn from them by inexpert performers are indeed suggestive of the noises which are wafted into the night by Grimalkin, vocally enthusiastic, the catgut in violin strings has nothing to do with cats, but is a material made from the intestines of the sheep. The violin bow in its present form came into existence toward the end of the 18th century. It consists of a stick of Pernambuco wood, to which are fastened from 100 to 150 hairs taken from the tails of white horses.

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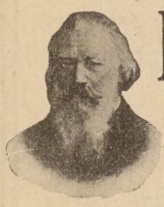
The Standard of the World

PROGRAM NOTES :: By Felix Borowski

Symphony No. 2, D Major, Opus 73.

Johannes Brahms,

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.



IN the history of music there have been but few composers who have demonstrated the possession of the qualities of self-restraint and artistic reticence such as were possessed by Brahms. That he should have spent ten years upon the writing of his first symphony was not less characteristic of Brahms' artistic scrupulousness than the fact that he waited for the experience of a quarter of a century before attempting a form which was the most exacting and arduous of any in his art. Yet having accomplished his triumph Brahms stayed his hand no longer. The first symphony had been heard but little over a year when the second—in D major—was produced. This work was completed at Lichtenthal during the summer of 1877, Brahms being at that time forty-four years old. The first hearing of the D major symphony was not in the medium in which it had been conceived, but in an arrangement for piano (four hands) put together by Brahms himself. This was performed by Brahms and Ignaz Brüll, in December, at the piano house of the composer's friend, Ehrbar, in Vienna, a number of invited connoisseurs having been present to listen to the work.

In his letters to Elizabet von Herzogenberg, Brahms, who was given to teasing those friends of his who were particularly interested in his compositions, persistently referred to the newly completed symphony in D as being in F minor—a somber key—and as being lugubrious in character. "The new symphony," he wrote November 22, 1877, "is merely a *Sinfonie,* and I shall not need to play it to you beforehand. You have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass (*ff* and *pp*) and you will gradually gain a vivid impression of my 'latest.'" The day before the first production, Brahms wrote again from Vienna. "The orchestra here play my new symphony with crape bands on their sleeves because of its dirge-like effect. It is to be printed with a black edge, too."

The production of the symphony had been arranged for December 11, at a Philharmonic concert, but a postponement was made, and the work was not brought out until December 30, 1877, and upon this occasion Hans Richter was the conductor. Of the success of Brahms' symphony in Vienna there was no possible doubt. Many of the critics who had found the first symphony abstruse waxed enthusiastic in their admiration of the second. Particularly did they praise the third movement for its "original melody and rhythm," and Hanslick—a dreaded arbiter of taste—discovered in the symphony a masterpiece of art. A second performance Brahms himself conducted at the Leipzig Gewandhaus, January 10, 1878. Here his success was less pronounced. The audience was friendly, and the orchestra welcomed the composer's appearance with a flourish of

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SECOND PAIR OF SYMPHONY CONCERTS

Friday Afternoon, January 7, 1916, at 3 o'clock

Sunday Afternoon, January 9, 1916, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. "The Peri" (Danced Poem).....*Paul Dukas*
   (First time in America)

2. British Folk-Music Settings.....*Percy Grainger*
   (a) My Robin is to the Green Wood Gone.
   (b) Molly on the Shore.
   (c) Irish Tune from County Derry.
   (d) Shepherd's Hey.

INTERMISSION

3. "Scheherazade," Symphonic Suite, Op. 35.*Rimsky-Korsakow*
   (a) The Sea and Sindbad's Ship.
   (b) The Narrative of the Kalendar Prince.
   (c) The Young Prince and the Young Princess.
   (d) Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Statue of a Warrior. Conclusion.

SINGLE TICKETS, FRIDAY AFTERNOON SYMPHONY CONCERTS

Box and Loge seats	$3.00
Orchestra seats	2.00
Balcony, first 3 rows	2.00
Balcony, next 5 rows	1.50
Balcony, next 8 rows	1.00
Gallery, first 7 rows	1.00
Gallery, last 8 rows	.75

SINGLE TICKETS, SYMPHONY CONCERT SUNDAY AFTERNOON, JANUARY 9, at the CORT THEATRE

Box and Loge seats	$1.50
Orchestra seats	1.00
Balcony, first 3 rows	1.00
Balcony, next 13 rows	.75
Gallery	.50

Tickets on sale Monday, December 20, 1915, at the box offices of Sherman, Clay & Co., the Cort Theatre and Kohler & Chase.

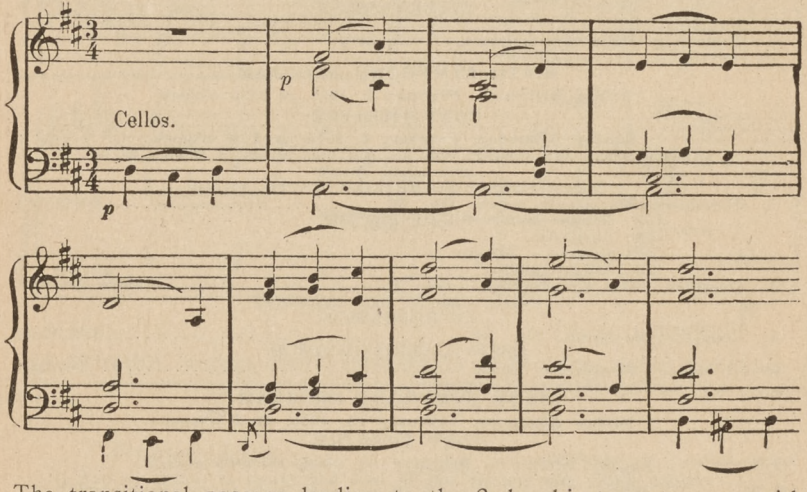
trumpets and drums; yet the general impression was one of polite cordiality rather than of unrestrained enthusiasm. In her biography of Brahms (1905) Miss Florence May attributes this aloofness to the fact that the listeners, remembering the first symphony, expected similar sublimities in the second, which is idyllic rather than sublime. Joachim conducted a performance the same year at the Rhine Festival at Dusseldorf, whereat the triumph of Vienna was repeated; and at Hamburg Brahms directed an interpretation of his symphony (Philharmonic Society, September 29) at the close of which the listeners threw flowers to him in an acstasy of joy. In France Brahms' second symphony was performed for the first time at one of the Popular Concerts, November 21, 1880, and repeated December 19 at a performance of the Sociètè des Concerts. The first hearing of the symphony in America was given in New York, October 3, 1878, Theodore Thomas conducting. The work was published in 1878.

The score of the symphony in D calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, kettledrums and strings.

I. The first movement, Allegro non troppo, D major, 3-4 time, brings forward the principal subject at once without any introduction.

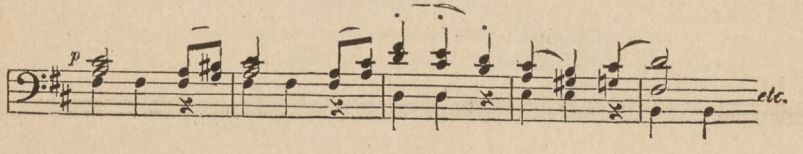
No. 1.

Allegro non troppo. Horns.



The transitional passage leading to the 2nd subject commences with a new and undulating melody in the first violins, the second subject entering some forty measures later with a broad and singing theme played by the violoncellos:

No. 2.



The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

THIRD SYMPHONY PROGRAM

Friday Afternoon, January 14, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, January 16, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—LOUIS PERSINGER, Violinist

1. Overture, "Iphigenia in Aulis".....Gluck
   (Arranged by Richard Wagner)
2. Symphony, G minor, Op. 54.....Mozart
   (a) Allegro molto.
   (b) Andante.
   (c) Menuetto (Allegro).
   (d) Finale: Allegro assai.

INTERMISSION

3. Concerto, D major, for Violin, Op. 61.....Beethoven
   (a) Allegro ma non troppo.
   (b) Larghetto.
   (c) Rondo.

LOUIS PERSINGER

4. "Don Juan," Tone Poem (after Lenau).....Richard Strauss

FOURTH SYMPHONY PROGRAM

Friday Afternoon, January 28, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, January 30, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

WAGNER CONCERT

1. Prelude, "Parsifal."
2. "Tristan and Isolde," Prelude and Isolde's Love-Death.
3. Tristan's Vision. (Arrangement by A. Seidl.)
4. Ride of the Valkyries.

INTERMISSION

5. Siegfried Idyll.
6 Prelude to "The Mastersingers of Nürnberg."

FIFTH SYMPHONY PROGRAM

Friday Afternoon, February 4, 1916, at 2:30 o'clock

CORT THEATRE

Sunday Afternoon, February 6, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—OSSIP GABRILOWITSCH, Pianist

1. Symphony No. 2, D major, Op. 36.....Beethoven
   (a) Adagio molto—Allegro con brio.
   (b) Larghetto.
   (c) Scherzo. Allegro.
   (d) Allegro molto.
2. Overture, "Das Christ-Elfein," Op. 20.....Hans Pfitzner
   (First time in San Francisco)

INTERMISSION

3. Concerto, A minor, Op. 54.....Schumann

OSSIP GABRILOWITSCH

4. "Vlatava," Symphonic Poem.....B. Smetana

SIXTH SYMPHONY PROGRAM

Friday Afternoon, February 18, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 20, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—HORACE BRITT, Violoncellist

1. "Anacreon" Overture .....Cherubini
2. "Lied" for Violoncello.....Vincent d'Indy

HORACE BRITT

3. Prelude to "The Afternoon of a Faun".....Debussy

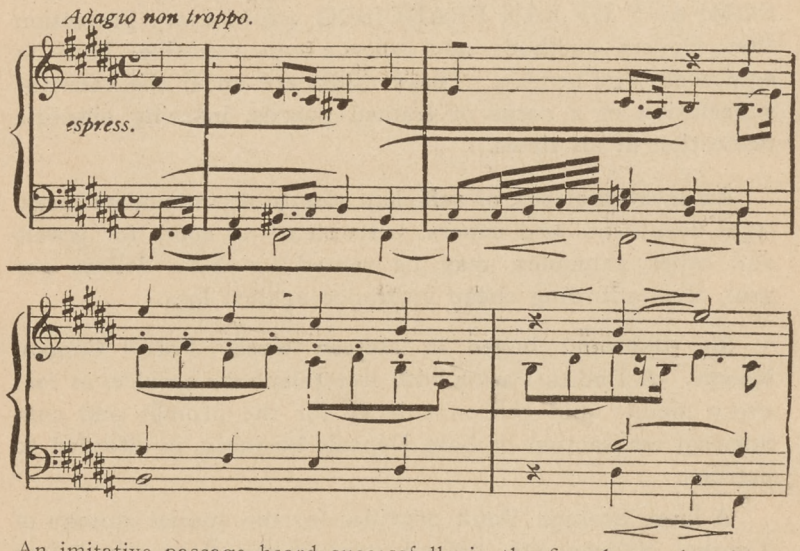
INTERMISSION

4. Symphony No. 3, F major.....Brahms
   (a) Allegro con brio.
   (b) Andante.
   (c) Poco allegretto.
   (d) Allegro.

After the repetition of this in the woodwinds a second section of the subject is introduced—a vigorous Marcato passage in A major—followed by a further presentation of the former theme given out by the violoncellos, this time accompanied by a triplet figure in the flute. This closes the Exposition, which is then repeated. The Development works out with considerable elaborateness the principal theme, and the undulating passage which led in the Exposition from the first to the second subject. The latter theme is not worked out at all. The Recapitulation brings forward the same material as that which has been heard in the Exposition, but its presentation is modified as to the instrumentation, and the subjects are stated with contrapuntal embellishments in the accompanying parts. At the conclusion of the second subject a coda is introduced, its material being largely concerned with the opening theme of the movement, and ending tranquilly with a sustained chord, piano, in the wind instruments.

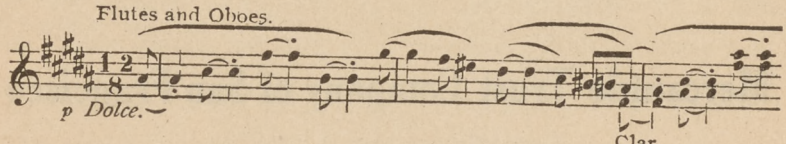
II. The second movement (Adagio non troppo, B major, 4-4 time) commences with an expressive melody in the violoncellos, the first six measures being later repeated by the 1st and 2nd violins in unison:

No. 3.



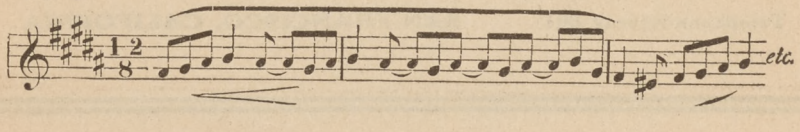
An imitative passage heard successfully in the first horn, the oboes and the flutes leads eventually to the second theme (L'istesso tempo, ma grazioso, 12-8 time):

No. 4.



This is, in its turn, succeeded by the following, heard in the strings, and

No. 5.



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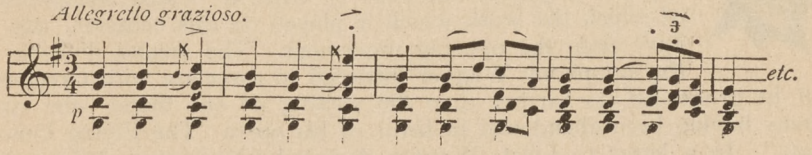
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developed in the woodwind with a counterpoint in the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a final suggestion of its opening theme.

III. The third movement (Allegretto grazioso; (Quasi Andantino) in G major, 3-4 time) is written in the form of an intermezzo with two episodes or trios. Its principal theme is heard in the oboe, the two clarinets and bassoons, with a pizzicato in the violoncellos:

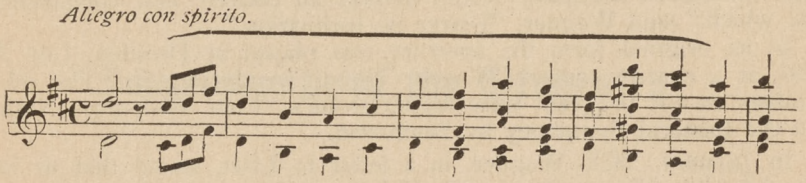
No. 6.



This is succeeded by the first episode in 2-4 time (Presto ma non assai) which is really a variant of the opening subject which, first presented in the strings, is re-echoed by the woodwind. After a modified restatement of the opening theme the second episode in 3-8 time (Presto, ma non assai) is introduced. Following this the first theme is heard for the last time, beginning in F sharp major, and modulating later to the original tonality of G major, in which key the movement closes.

IV. The Finale—Allegro con spirito, in D major, 2-2 time—is written in the sonata form. Its principal subject opens in the strings as follows:

No. 7.



A long transitional passage leading to the second theme is based on this material. The second subject—in A major—is first allotted to the strings, afterward being taken up by the woodwind with an accompanying figure in the strings drawn from the first measure of the principal subject.

Another division of this theme—in the full orchestra, ben marcato—is heard later, eventually leading into the Development. This portion of the movement is occupied solely with a working out of the opening and closing measures of the principal theme. The Recapitulation presents the two principal subjects in much the same fashion as that in which they had been placed before the hearer in the Exposition, and it comes to a close with an elaborate and lengthy coda, the material of which is partly taken from the first measure of the second subject, and partly from the opening measure of the first.

PROGRAM NOTES :: By Felix Borowski

A Faust Overture.

Richard Wagner,

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.



IN ITS first conception "A Faust Overture" was a product of the the days in which Wagner lived in starvation and misery in Paris—the precise year was 1840. The composer originally intended to write a "Faust Symphony," of which the work which is played on this occasion, was to have been the opening movement. The second division of the symphony Wagner intended to associate with Gretchen; but he proceeded no further than the writing of one theme—the symphony having been abandoned in favor of his opera "The Flying Dutchman." In a letter to Liszt, Wagner declared (November, 1852), that the movement, now known as "A Faust Overture," was concerned with "Faust in solitude, longing, despairing, cursing." In answer to a criticism by Liszt, that the overture would be improved by "a soft, tender, melodius part, modulated a la Gretchen," Wagner asserted that his friend had felt quite justly what was wanting—the feminine element; but that the music was conceived only as an expression of the despair and revolt in the soul of Faust, and that to introduce the element which Liszt considered necessary would involve an entirely new composition, "for which," said Wagner, "I have no inclination."

In its original form the overture was played at Dresden, July 22, 1844, at a charity concert, Wagner himself conducting it. The other numbers on the program were Mendelssohn's "First Walpurgis Night" and the Pastoral Symphony by Beethoven.

In January, 1855, Wagner, in a letter to Liszt, stated that he had remodeled his "Faust Overture." "I have made an entirely new score," he said; "have rewritten the instrumentation throughout, have made many radical changes and have given more elaboration and significance to the middle section (second motive)." This version Wagner sold to Breitkopf & Hartel for eighty dollars, but the composer felt no elation when his work appeared. The revised version was performed for the first time, Wagner conducting it, January 23, 1855, in the Kasinosaale, Zurich, at one of the subscription concerts of the Allgemeine Musikgesellschaft. A repetition was given in the same hall, February 20th. In October of the same year the overture was published in score and parts.

The score of the overture bears a quotation from Goethe's "Faust," of which the following is a translation by Sir Theodore Martin:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load opprest,
I long for death, existence I detest."

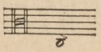
The work opens with an Introduction (Sehr gehalten, D minor, 4-4 time) in which the thematic material of the main movement is set forth. After thirty measures of this preparatory matter the principal theme of the movement proper (Sehr bewegt, 2-2 time) is announced by the first violins. There is extensive development and the second theme—in F major—is sung by the flute, accompanied by the other woodwind instruments. The Development which follows is long and elaborate. The Recapitulation enters "ff" in the full orchestra and the overture closes with a lengthy coda.

Instruments of the Orchestra



Illustration by Courtesy of Lyon & Healy

The Viola

THE viola is an older instrument than the violin, and at the end of the 16th century it possessed even the name—"violino" or "violon"—by which the violin is known today. It was in the 17th century that the latter instrument not only outstripped the viola in popularity, but deprived it of its original name. The viola is one-seventh in size larger than the violin, but some of the earliest instruments—those made by Gaspar di Salo in the 16th century, for instance—were much bigger. The instruments employed by players in the days of Bach and Handel were not only considerably smaller than di Salo's were, but even smaller than the violas which are in use to-day. The viola possesses four strings, tuned, like those of the violin, in fifths; but their pitch is a fifth lower than those of the latter instrument. Its lowest string is  which, in order to make its pitch clear to the lay reader, is given here in the bass clef; but viola players read their music in the alto clef: 

PROGRAM NOTES :: By Felix Borowski

Roman Carnival, Opus 9.

Hector Berlioz,

Born Dec. 11, 1803, at Cote St. Andre. Died Mar. 8, 1869, at Paris.

THE overture, "The Roman Carnival," was originally the introduction to the second act of the opera "Benvenuto Cellini." Berlioz had begun this opera in 1834, but three years elapsed before it was completed. "From Berlioz we shall soon have an opera," wrote the poet Heine in 1837; "the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, since this composer has already achieved the extraordinary." Heine then went on to regret that Berlioz had "cut off his immense antedeluvian *friscur*—his bushy hair—which bristled over his brow like a wood over a steep precipice."

The text of "Benvenuto Cellini" was the work of Léon de Wailly and Auguste Barbier; but the inherent weakness of its construction was recognized at that time, and the failure of the work on its production, September 10, 1838, at the Opéra in Paris, was largely due to this deficiency.

Berlioz had, however, much success with the "Carnaval Romain." The piece was first performed at a concert of his own works and under his own direction, February 3, 1844, at the Salle Herz in Paris. So loud and insistent was the applause that the composition had to be repeated. But Berlioz permitted himself a larger triumph than that which resulted from the enthusiasm of his public. A considerable time before this performance Habeneck had conducted the rehearsals of "Benvenuto Cellini" at the Opéra. In the second act there occurs the Saltarello, the material of which Berlioz used later in his "Carnival." Habeneck could not or would not comprehend the correct tempo of this wild movement. The dancers were unable to adapt themselves to his deliberate interpretation and they appealed to Berlioz, who, sitting a few paces behind the conductor, kept calling out, "Faster! faster! Stir them up!" Habeneck became irritated; he struck the desk in front of him with his violin bow and the bow broke; whereupon Berlioz remarked with what in his Memoires he declares to have been a "coolness" that exasperated Habeneck, "Good heavens! if you were to break fifty bows that would not prevent your time being too slow by half. It is a saltarello that you are conducting." The director turned to the orchestra and said: "Since I am not fortunate enough to please Mons. Berlioz, we will leave off for today. You can go."

The nature of the triumph which he achieved in the Salle Herz, and which is connected with the incident just told, Berlioz can best narrate himself:

"Some years afterward, when I had written the overture of the 'Roman Carnival,' in which the theme of the allegro is this same saltarello, Habeneck happened to be in the green-room of the Salle Herz the evening that the overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players had been called away, they being in the service of the National Guard. 'Good,' said he, 'there

will certainly be a catastrophe at the concert this evening. I must be there.' When I arrived the wind instrument performers surrounded me; the idea of being obliged to play an entirely unknown overture in public terrified them. 'Don't be afraid,' I said, 'the parts are correct; you are all gifted players; watch my baton as often as you can, count your bars, and everything will go all right.' Not a single mistake occurred. I started the allegro in the whirlwind tempo of the Transteverine dancers. The audience shouted, 'Bis!' We played the overture over again; it was even better done the second time. As I passed through the green-room Habeneck was standing there looking rather disappointed. I just flung these words at him: 'Now you can see how it ought to go!' But he took care to make no reply."

Yet Habeneck—if in the spirit he ever knew it—was not without revenge. In London, on June 25, 1853, "Benvenuto Cellini" was a fiasco so complete that the derision of the audience almost brought the work to a premature conclusion. Even the presence in the theater of the Queen of England and the Prince Consort did not restrain the howls and the catcalls that came from every side, and a special effort was made to stop the performance of the "Carnaval Romain," which had, however, been received with acclamations at a Philharmonic Concert less than a month before.

In other cities the work met with considerable success. Liszt produced it at Weimar in February, 1856, to the admiration of all who heard it, and von Bülow repeated the success at Hanover in February, 1879.

The "Carnaval Romain" is scored for two flutes (piccolo), two oboes (English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums and strings.

The main movement is preceded by an introduction which opens with a suggestion (Allegro assai con fuoco, A major, 6-8 time) of the saltarello danced in the second act of the opera, and a slow section (Andante sostenuto, C major, 3-4 time) in which an English horn delivers the melody, "O Teresa, vous que j'aime," sung by Benvenuto in the first act. There is an acceleration of the time, and chromatic passages for the wood-wind lead into the Allegro vivace (A major, 6-8 time). The theme of this is also taken from the second act, and is the saltarello which formed the basis of Berlioz's disagreement with Habeneck. This is developed at great length, but an episode in the form of a return of the melody, "O Teresa, vous que j'aime," is brought forward by the bassoons over the constant reiteration of the saltarello figure in the second violins. The saltarello itself then comes back and continues to the end.

The Musical Association of San Francisco

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

Second Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, January 7, 1916, at 3 o'clock

Sunday Afterncon, January 9, 1916, at 2:30 o'clock

PROGRAM

1. "The Peri" (Danced Poem).....*Paul Dukas*
   (First time in America)

2. British Folk-Music Settings.....*Percy Grainger*
   (a) My Robin is to the Green Wood Gone.
   (b) Molly on the Shore.
   (c) Irish Tune from County Derry.
   (d) Shepherd's Hey.

   (First time in San Francisco)

INTERMISSION

3. "Scheherazade," Symphonic Suite, Op. 35.*Rimsky-Korsakow*
   (a) The Sea and Sindbad's Ship.
   (b) The Narrative of the Kalendar Prince.
   (c) The Young Prince and the Young Princess.
   (d) Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Statue of a Warrior. Conclusion.

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

THIRD PAIR OF SYMPHONY CONCERTS

Next Friday Afternoon, January 14, 1916, at 3 o'clock

Next Sunday Afternoon, January 16, 1916, at 2:30 o'clock

CORT THEATRE

Soloist—LOUIS PERSINGER, Violinist

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SOLOIST: NEXT PAIR OF CONCERTS

LOUIS PERSINGER

(VIOLINIST)

LOUIS PERSINGER, the violinist, has for several years enjoyed the distinction of being recognized as one of America's most genuinely gifted artists. Revealing decided talent for music, and the violin in particular, when a mere boy, as a youngster of thirteen he was taken abroad to study, and after four years of fruitful work under Hans Becker, he graduated publicly from the famous old Royal Conservatory at Leipzig. Critics were not slow to recognize the young artist's extraordinary promise, and no less a person than Arthur Nikisch was inspired to write that young Persinger was "one of the most talented pupils the Leipzig Conservatory has ever had."

After a year's concertizing in America, Persinger was enabled to return to Europe again, this time to Brussels, to study with that master of masters, Eugene Ysaye. In the meantime he was heard in concerts throughout Belgium and in London, and was "violin solo" of the Orchestre du Theatre Royal de la Monnoie, Brussels, for one season.

Fate finally guided the youthful virtuoso to Europe's musical Mecca, Berlin, and it was here that his enviable artistic reputation was firmly established. In the winters he concertized throughout Germany, being invariably successful with his audiences and winning golden opinions from the authoratitive critics of cities like Berln, Hamburg, Munich, Leipzig, Dresden, Breslau, etc., and in the summer months he devoted his time towards perfecting himself still further in his chosen art, coaching with Jacques Thibaud, in France.

Extremely successful appearances in London, Vienna and Copenhagen added considerably to Persinger's growing reputation, and in the season of 1912-13 he was able to undertake his first extended American tour, appearing as soloist with many of the leading symphony orchestras—New York Philharmonic, Metropolitan Opera House, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, etc.—and playing recital engagements in most of the larger cities.

Not content with resting upon his laurels, Persinger returned to the old country, for further artistic experience and development, and the winter of 1913-14 found him playing in Berlin again. During the season of 1914-15 he accepted an engagement as concertmaster of the Berlin Philharmonic Orchestra, appearing as soloist with that venerable organization more than forty times in the course of his engagement.

:: PROGRAM NOTES ::

"The Peri" (*Danced Poem*)

P. Dukas

Born Oct. 1, 1865, at Paris.

HIS YOUTHFUL days coming to a close, Iskander, King of Persia,—being warned by his priests that his "star" was paling in the firmament,—goes forth to find the Flower of Immortality.

For three years he wanders fruitlessly. At last, arriving at the confines of the earth, he chances upon a Peri asleep on the steps leading to the Court of the Temple of Ormuzd, Persian god of Light and Beauty.

A bright star scintillates above her head. A lute reposes on her breast. Lo, in her hand waves the long-sought Flower!— a lotus of wonderful emerald hue.

Iskander leans over the sleeping Peri without awakening her and seizes the Flower. At the touch of his fingers its color changes to a beautiful cerulean blue. The Peri awakes, beats her hands together and cries out in alarm. Bereft of the Flower, she can no longer ascend the steps to the Temple of the God of Light.

Iskander marvels at her great beauty. Never before has he gazed on loveliness comparable to hers. A great passion surges within him.

The Peri knows what is passing in his heart. The very lotus flower turns purple typifying the amorous fire consuming him. Thus the "Servant of the Light" is assured that the Flower of Immortality is not destined for Iskander.

With the lightness of a butterfly she springs in his direction. He holds the lotus far from her reach. But his feelings are divided between a thirst for immortality, and the possession of the ravishing vision before him.

The Peri begins the Dance of the Peris, approaching nearer and nearer to Iskander, until her face touches his. He no longer resists and returns the Flower to the Peri without regret.

Once again the lotus changes color. This time to a luminous white and gold; and in the glow emanating from the calyx of the Flower the Peri melts from view.

Iskander sees her disappear. He knows that his end is near. He feels the shadows encircling him.

* * *

Such is the Persian tale which inspired the composer, Dukas. His work is dedicated to the Russian dancer, Trouhanowa; and it was she who danced the part of the Peri when the work was first produced in Paris, in April, 1912.

The score is one of great beauty; in every way worthy of the master-mind which conceived the musical translation of Goethe's "Apprentice-Sorcerer." Both interpretatively and technically the score is a difficult one.

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December 31st, 1915

ASSETS

United States, State, Municipal and other Bonds (market value $16,428,215.00), standing on books at	$15,497,757.54
Loans on Real Estate, secured by first Mortgages	40,622,378.61
Loans on Bonds and Stocks	639,151.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,008,962.64
Total	$61,849,662.02

N. OHLANDT, President.

GEO. TOURNY, Manager.

:: PROGRAM NOTES ::

British Folk-Music Settings

Percy Aldridge Grainger

Born in 1883 at Brighton, Melbourne, Australia.

My Robin is to the Green Wood Gone—Settings of songs and tunes from William Chappell's "Old English Popular Music" (by kind permission of Chappell & Co., Ltd. (*Mo te hoa takatapui*, Roger Quilter). A music-room ramble upon the first four bars of the old tune of that name, for Flute, English horn, and 6 strings (fiddle, 2 middle-fiddles, 2 bass fiddles and double-bass). By Percy Aldridge Grainger. For the whole of the tune see page 153 of William Chappell's "Old English Popular Music," edited by H. E. Wooldridge (Chappell & Co., London 1893). In its entirey it makes a charming and quite different impression to that produced by my treatment of its first phrase and by the free ramble that follows. Percy Aldridge Grainger.

Molly on the Shore—Irish Reel. On Two Cork Reel Tunes from the Complete Petrie Collection of Irish Music, edited by Charles Villiers Stanford. (By kind permission of Sir Charles Villiers Stanford). Set for full Orchestra by Percy Aldridge Grainger. Begun 2-6-1907, ended 25-6-1907. The Two Tunes used are No. 901 "Temple Hill" and No. 902 "Molly on the Shore."

Irish Tune from County Derby—(Name Unknown). Collected by Miss J. Ross, of New Town, Limavady, County Derry, Ireland. Printed in the Petrie Collection of the Ancient Music of Ireland (Dublin, 1885). On page 57 of the above collection the following remarks by George Petrie go before the tune, which is headed, "name unknown."

"For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limavady, in the County of Londonderry—a lady who has made a large collection of the popular unpublished melodies of the County, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few if any counties in which with less foreign admixture, the ancient melodies of the county have been so extensively preserved. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple statement that it was very old, in the correctness of which statement I have no hesitation in expressing my perfect concurrence."

Shepherd's Hey—Morris Dance Tune. (Lovingly and reverently dedicated to the memory of Edward Grieg). Set for full band by Percy Aldridge Grainger on 4 variants collected by Cecil J. Sharp. The 4 variants that Mr. Cecil Sharp has very kindly allowed me to use are as follows: From the playing of the fiddler of the Bidford Morris Dancers (1906); from J. Mason (fiddler) Stow on the Wold; from W. Hathaway, Cheltenham; and from William Wells, Bampton

* * * * * * * * * * *

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

THIRD PAIR OF SYMPHONY CONCERTS

Friday Afternoon, January 14, 1916, at 3 o'clock

Sunday Afternoon, January 16, 1916, at 2:30 o'clock

CORT THEATRE

Soloist—LOUIS PERSINGER, Violinist

PROGRAM

1. Overture, "Iphigenia in Aulis".....Gluck
   (Arranged by Richard Wagner)
2. Symphony, G minor, Op. 54.....Mozart
   (a) Allegro molto.
   (b) Andante.
   (c) Menuetto (Allegro).
   (d) Finale: Allegro assai.

INTERMISSION

3. Concerto, D major, for Violin, Op. 61.....Beethoven
   (a) Allegro ma non troppo.
   (b) Larghetto.
   (c) Rondo.

   LOUIS PERSINGER
4. "Don Juan," Tone Poem (after Lenau).....Richard Strauss

SINGLE TICKETS, FRIDAY AFTERNOON SYMPHONY CONCERTS, CORT THEATRE AT 3 O'CLOCK SHARP

Box and Loge seats	$3.00
Orchestra seats	2.00
Balcony, first 3 rows	2.00
Balcony, next 5 rows	1.50
Balcony, next 8 rows	1.00
Gallery, first 7 rows	1.00
Gallery, last 8 rows	.75

SINGLE TICKETS, SYMPHONY CONCERT SUNDAY AFTERNOON, JANUARY 16, CORT THEATRE, 2:30 O'CLOCK SHARP

Box and Loge seats	$1.50
Orchestra seats	1.00
Balcony, first 3 rows	1.00
Balcony, next 13 rows	.75
Gallery	.50

Tickets on sale Monday at the box offices of Sherman, Clay & Co., and Kohler & Chase, and at Cort Theatre days of Concerts.

PROGRAM NOTES :: CONTINUED

"PERCY GRAINGER stands alone. He is the one cheerful, sunny composer living," wrote the eminent London critic, John F. Runciman, in the "Saturday Review." And perhaps it is the essentially joyous and ecstatic personality that permeates all his work (be it poetic and dreamy, or exhilarating and boisterous) to which the young Australian owes the most unparalleled speed with which his choral, orchestral, chamber, vocal and piano compositions have attained to world-wide popularity since their first publication in 1912.

Percy Grainger was born at Brighton, Melbourne, Australia, his father being a celebrated architect and civil engineer. His mother, herself a musician, guided him in piano playing in his early years. He gave concerts at the age of ten in his native country.

He studied in Frankfort-on-Maine, Germany, and from there went to London where, entirely dependent on his own efforts, he began his career as a virtuoso pianist. Fortunately for him, his extraordinary success as a virtuoso was greatly stimulated by the helping hand of Edward Grieg. He made a successful Continental tour, and at the age of twenty-nine brought out his compositions before the London musical world, which were instantly acclaimed by public and press with a rapturous enthusiasm such as has probably never before fallen to the lot of a British composer.

The same success has followed him into America, the unanimous praise of the entire New York press greeting Mr. Walter Damrosch's recent performance of Percy Grainger's "British Folk-Music Settings."

We are inclined to seek the explanation of this unusual breadth of appeal in the combination of rich harmonies, intricate polyphony and exceptional refinement of workmanship with the gift of truly popular and even "catchy" melody which marks off Grainger's work from that of all other "moderns."

Bach, Grieg, Brahms, Wagner, Debussy, are all equally near and dear to him. He is an ardent admirer and believer in the most advanced work of such extremely civilized modernists as Strauss, Schoenberg, Stravinsky and "the Frenchmen," while on the other hand his quite particular passion is collecting and studying primitive music and folk music.

It is therefore not surprising that his settings of folk music should sound racy, and of the soil, since the composer's knowledge of these primitive musics is a first hand one and the love he bears all simple and rugged racial types shines out of his music and goes straight to the heart of the listener.

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464 California Street San Francisco, California

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicholas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

MRS. ROSA NEWMARCH, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

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"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

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"III. The Young Prince and the Young Princess.
"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze** Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale,

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†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependants, in tide of yore and in times long gone before."

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**"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

FOURTH SYMPHONY PROGRAM

Friday Afternoon, January 28, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, January 30, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

WAGNER CONCERT

1. Prelude, "Parsifal."
2. "Tristan and Isolde," Prelude and Isolde's Love-Death.
3. Tristan's Vision. (Arrangement by A. Seidl.)
4. Ride of the Valkyries.

INTERMISSION

5. Siegfried Idyll.
6. Prelude to "The Mastersingers of Nürnberg."

FIFTH SYMPHONY PROGRAM

Friday Afternoon, February 4, 1916, at 2:30 o'clock

CORT THEATRE

Sunday Afternoon, February 6, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—OSSIP GABRILOWITSCH, Pianist

1. Symphony No. 2, D major, Op. 36.....Beethoven
   - (a) Adagio molto—Allegro con brio.
   - (b) Larghetto.
   - (c) Scherzo. Allegro.
   - (d) Allegro molto.
2. Concerto in D Minor.....Mozart

INTERMISSION

3. Concertstück.....Weber

OSSIP GABRILOWITSCH

4. "Vltava," Symphonic Poem.....B. Smetana

SIXTH SYMPHONY PROGRAM

Friday Afternoon, February 18, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 20, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—HORACE BRITT, Violoncellist

1. "Anacreon" Overture.....Cherubini
2. "Lied" for Violoncello.....Vincent d'Indy

HORACE BRITT

3. Prelude to "The Afternoon of a Faun".....Debussy

INTERMISSION

4. Symphony No. 3, F major.....Brahms
   - (a) Allegro con brio.
   - (b) Andante.
   - (c) Poco allegretto.
   - (d) Allegro.

SEVENTH SYMPHONY PROGRAM

Friday Afternoon, February 25, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 27, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

1. Overture, "Melusine".....Mendelssohn
2. From Suite, "Ballet Scenes," Op. 54.....Alex Glazounow
   - (a) Oriental Dance.
   - (b) Marionettes.
3. "The Apprentice-Sorcerer".....P. Dukas
   Scherzo (after a ballad of Goethe).

INTERMISSION

4. Symphony No. 1. B flat major, Op. 28.....R. Schumann
   - (a) Andante un poco maestoso—Allegro molto vivace.
   - (b) Larghetto.
   - (c) Scherzo. Molto vivace.
   - (d) Allegro animato e grazioso.

the marvelous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* *
*

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—

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ALFRED HERTZ, Conductor

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Sunday Afternoon, January 30, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

WAGNER CONCERT

1. Prelude, "Parsifal."
2. "Tristan and Isolde," Prelude and Isolde's Love-Death.
3. Tristan's Vision. (Arrangement by A. Seidl.)
4. Ride of the Valkyries.

INTERMISSION

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   - (a) Adagio molto—Allegro con brio.
   - (b) Larghetto.
   - (c) Scherzo. Allegro.
   - (d) Allegro molto.
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INTERMISSION

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HORACE BRITT

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   - (c) Scherzo. Molto vivace.
   - (d) Allegro animato e grazioso.

the marvelous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* *
*

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

EIGHTH SYMPHONY PROGRAM

Friday Afternoon, March 10, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, March 12, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)

1. Symphony No. 4, B flat major, Op. 50 ..... Beethoven
   (a) Adagio—Allegro vivace.
   (b) Adagio.
   (c) Allegro vivace—Un poco meno allegro.
   (d) Allegro ma non troppo.
2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15 ..... P. Scheinpflug
3. Lyric Suite, from Op. 54 ..... Grieg
   (a) Shepherd Boy.
   (b) Norwegian Rustic March.
   (c) Nocturne.
   (d) March of the Dwarfs.
4. Overture, "Husitzka" ..... Dvorak

NINTH SYMPHONY PROGRAM

Friday Afternoon, March 24, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, March 26, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)
Soloist—(To be announced later).

1. Symphony No. 13, G major ..... Haydn
   (a) Adagio—Allegro.
   (b) Largo.
   (c) Menuetto: Allegretto.
   (d) Finale—Allegro con spirito.
2. "The Pied Piper," Symphonic Poem ..... Frederic Jacobi
3. Soloist.

INTERMISSION

4. Symphony No. 3, "Eroica," E flat major, Op. 55 ..... Beethoven
   (a) Allegro con brio.
   (b) Marcia Funebre. Adagio assai.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro molto.

TENTH SYMPHONY PROGRAM

Friday Afternoon, March 31, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, April 2, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)

1. Symphony No. 10, C major ..... F. Schubert
   (a) Andante—Allegro ma non troppo.
   (b) Andante con moto.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro vivace.

INTERMISSION

2. Overture, "Genoveva" ..... Schumann
3. "Till Eulenspiegel's Merry Pranks" (Rondo), Op. 28 ..... Richard Strauss

might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, *Lento,* 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo,* E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo,* and a modulation leads to C major. Woodwind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince

The second movement opens with a recitative-like passage, *Lento,* B minor, 4-4. A solo violin accompanied by the harp gives out the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B. C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travelers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance or Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediaeval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered." by Richard Hole (London, 1797).

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino*, 3-8. The bassoon begins the wondrous tale, *capriccioso quasi recitando*, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo*. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . . The city of palaces and government offices,

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hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvelous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel lay."*

Allegro moto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, *Allegro molto e frenetico*, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo*, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

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*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city today is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone (the loadstone) is in the seacoast of India, where when ships approach, there is iron in them which flies out like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II, chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins;" the "Novis Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the Pall Mall Gazette wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

Instruments of the Orchestra



Illustration by Courtesy of Lyon & Healy

The Violoncello

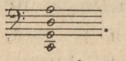
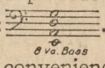
THE violoncello is a direct descendant of that member of the viol family, the bass viol or viola da gamba, which in the 16th and 17th centuries was the most popular stringed instrument played with a bow. Like the violoncello, the bass viol was held between the knees, but it differed from the modern instrument in having more than four strings, a much shorter finger-board with frets, and a flat and not a rounded back. The bass viol gave the violoncello a hard struggle for supremacy, but by the end of the 17th century the latter's victory was assured, and gradually the older instrument was superseded. The violoncello possesses four strings, tuned thus:  . Up to the end of the 18th century its use in orchestras was merely to furnish the bass in company with the double-basses. It was Beethoven who first gave larger freedom to the instrument, and that freedom and the upward range of the violoncello have been greatly extended by modern writers.



Illustration by Courtesy of Lyon & Healy

The Double Bass

THE largest of stringed instruments, the double bass—it is not, as many people call it, a bass viol—came into general use with the appearance of the violin. Two species of double bass have been employed by performers—one with three strings, the other with four. The former has almost entirely been superseded by the latter, which is tuned thus: 

. It should be remarked here that for convenience in reading, music for the instrument is written an octave higher than the sounds to be produced. As the strings are much thicker than those of other stringed instruments, and their pitch is so much lower—involving, of course, slower vibration—the double bass does not usually lend itself to brilliant performance. Nevertheless, brilliant music has been written for it, as, for instance, the concertos of Dragonetti and Bottesini. Up to the time of Beethoven, the double bass in the orchestra had been given parts of the utmost simplicity, partly because the technique of the players was poor, and partly because no composer had studied the individuality of the instrument. With Beethoven a new era began, and he made, and later composers have made, great demands upon the skill of performers on the instrument.

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly. . . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountains; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

—W. E. Henley's Poem, "Arabian Nights' Entertainment" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the Sea motive against the billowy Wave motive in the strings, *Allegro non troppo e maestoso*, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second developmnt. There is a quiet ending with development on the Sea and Wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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PROGRAM

1. Symphony, G minor (Köchel 550).....Mozart
   (a) Allegro molto.
   (b) Andante.
   (c) Menvetto (Allegro).
   (d) Finale: Allegro assai.
2. Concerto, D major, for Violin, Op. 61.....Beethoven
   (a) Allegro ma non troppo.
   (b) Larghetto.
   (c) Rondo.

LOUIS PERSINGER

3. "Don Juan," Tone Poem (after Lenau)....Richard Strauss

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PROGRAM NOTES :: By Felix Borowski

Symphony—G Minor, Kochel 550

Wolfgang Amadeus Mozart

Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna



ALTHOUGH Mozart composed no fewer than forty-nine symphonies only three—the three last—have remained in the modern concert repertory. These works—they are in the keys of E flat major, G minor and C major respectively—were written within a period of two months, the first of the three being dated June 26, 1788, and the last August 10 of the same year. The G minor symphony was finished July 25, having been written in ten days. It is worth remarking that of all the forty-nine symphonies only two are written in minor keys, and both are in G minor.*

As originally created the G minor symphony was scored for the following orchestra: one flute, two oboes, two bassoons, two horns and strings. At a later period Mozart added clarinets, rearranging the oboe parts on a separate sheet of paper.

This second version—or, as it was called, *Nachshrift*—long remained unknown to the world at large, and in performances of the symphony it was always the first arrangement that was used. The *Nachschrift* passed into the possession of Johannes Brahms, who prided himself upon a collection of autograph manuscripts, written by immortal creators of the art which he himself adorned. But for some reason that has never been made clear, and for which, so far as is known, Brahms never gave an explanation, he refused to allow a copy to be made of the *Nachschrift*, whereby the second and revised edition of Mozart's symphony could be published and given to the world.

Theodore Thomas had, however, come into possession of a copy of this version more than thirty years ago—possibly before the original manuscript passed into the hands of Brahms—and he employed it at his concerts for many years before other conductors were able to give their audiences the benefit of Mozart's later scoring of the symphony.

I. (Allegro Molto, G minor, 4-4 time.) The principal subject begins at once in the violins over an agitated figure in the violas. The transitional passage leading to the second theme begins with the material of the opening subject "p," but a new idea appears eight bars later, "f." The second theme, in B flat major, is announced by the strings and—in the second and third measure of it—by the oboe and bassoon. Following this there is heard some development of the principal subject, and the Exposition is then given repetition. The Development is concerned entirely with the principal theme. The Recapitulation presents the chief themes much as before the transitional passage is almost twice as long as that in the Exposition, and the second subject is written in G major. The movement ends with a Coda based on the material of the principal theme.

II. (Andante, E flat major, 6-8 time.) This movement, like the preced-

*The first of these was composed in 1773 at Salzburg. Both are permeated by a certain passionate melancholy, which also is a marked characteristic of other works of Mozart in G minor—the magnificent quintet for strings, and the piano quartet. A large majority of Mozart's instrumental works are in major keys. All the concertos for stringed or wind instruments, and twenty-five out of twenty-eight piano concertos are major, as also are twenty-four out of twenty-six string quartets.

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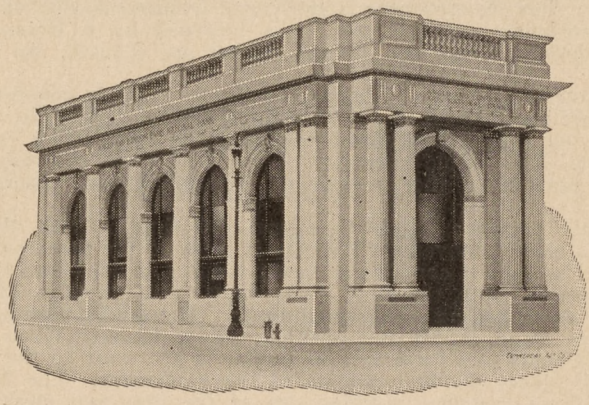
ing, is written in sonata form. Its first theme is really divided between the bass, and the figure taken up in succession by the violas, second and first violins. The little fluttering figure that occurs in the first violins after the repetitions of the theme is given important development in the second portion of the movement. The second theme is in B flat major and begins in the strings. The Development is short, and is based largely on the fluttering figure previously referred to. It is followed by a Recapitulation in which the principal theme and second subject are reheard, the latter in E flat major.

III. Menuetto (Allegro, G minor, 3-4 time). This is constructed in the usual three-part form, the theme in three-bar rhythm. The Trio, in G major, is announced by the strings, **piano,** six measures later being continued by the woodwind. The whole character of the Trio is in contrast to that of the opening portion of the movement. The third part repeats the first exactly.

IV. Finale (Allegro assai, G minor, 4-4 time). With the principal subject of this closing movement a return is made to the passionate character of the first. The subject contains sixteen measures, divided into two portions of eight measures, each repeated. The transitional passage (39 measures long) is built on a bustling eighth note figure. The second theme, announced by the strings, is in B flat the opening phrase is later taken up by the woodwind and leads to a **forte** section similar in character to the transitional passage. This closes the first portion of the movement. The Development is made up of an imitative working out of the first two measures of the principal theme. This is followed by a Recapitulation, the second subject of which is in G minor.



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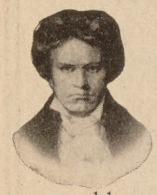
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Concerto for Violin, D Major, Opus 61

Ludwig van Beethoven

Born Dec. 16, 1770, at Bonn
Died March 26, 1827, at Vienna



BEETHOVEN'S one contribution to the literature of the violin concerto was written in 1806. The earlier portion of that year had been devoted to the composition of the three string quartets (opus 59) dedicated to Count Rasoumoffsky, and to the fourth symphony (opus 60); it may therefore be surmised that the concerto for violin was created late in the year. It is reasonably certain that the completion of the work was not brought about until the end of December, 1806, for Beethoven's concerto was written for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien on the 23rd, and who, as the piece had not been finished in time for the rehearsal performed it at sight.*

The concert included, in addition to the concerto, an overture by Méhul and works by Mozart, Cherubini and Handel, besides a Fantasie for violin by Clement himself.

The concerto would seem to have been received with considerable enthusiasm by the audience. There was, however, a conservative element in the gathering which found itself unable to follow with comfort Beethoven's flight into the rarefied regions of art and inspiration, whither his genius had borne him. "Concerning Beethoven's Concerto," wrote Johann Nepomuk Möser in the then newly founded *Theaterzeitung*, "the judgment of connoisseurs is unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken, and that the endless repetitions of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first symphonies in C and D, the charming Septet in E flat, the ingenious Quintet in D major, and more of his earlier compositions which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon this path he and the public will fare badly."

There is little reason to doubt that the concerto as given to, and performed by Clement in 1806, differed in many details from the work familiar to modern audiences. The manuscript, now in the pos-

*Franz Clement (1780-1842) was a virtuoso of remarkable attainments. He began to play the violin when only four years old, and had already made a public appearance at Vienna at the age of seven. He played a concerto of his own composition in 1791 in London and created much sensation in England and Germany as a "prodigy." Clement was possessed of extraordinary technical ability, and his interpretations were distinguished for elegance and tenderness of expression. Yet, as with many virtuosi of his day, the violinist's reverence for art was often stultified by his eager passion for display. At the concert at which he produced Beethoven's Concerto, Clement performed a Fantasia—David says it was a set of variations—with the violin upside down. Considering this fact, it is not difficult to believe that the interpreter of Beethoven's work would be troubled with but small scruples in regard to the expediency of playing publicly and for the first time a composition with which he was practically unacquainted.

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session of the Imperial Library at Vienna, contains a mass of corrections put in with ink and pencil and red chalk, these being in Beethoven's hand. Some of these in the solo part were probably suggested by Clement after the performance. At the head of the first page there stands the following punning title in the composer's uncouth handwriting: "Concerto par Clemenza pour Clement, primo Violino e direttore al theatro a Vienne.* Dal L. v. Bthvn., 1806." At the top of score Beethoven put Op. 61 in large and neatly formed figures, and on the uppermost staff the word "Tutte" is scrawled in chalk.

Although completed in 1806, the concerto was not published until 1809, in which year it appeared with a dedication, "a son Ami Monsieur de Breuning, Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven." In August, 1808, Beethoven had brought out the work arranged by himself as a concerto for piano, for which he composed a cadenza for the first movement, with an obligato part for the kettledrum, and a shorter cadenza for the Rondo. The piano arrangement the master dedicated to Breuning's wife.† The orchestral accompaniment of the violin concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Allegro ma non troppo*, D major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrum. This rhythmical figure runs throughout the entire movement.‡

The principal theme opens in the woodwind. The transitional passage leading to the second theme begins with new material—an ascending scale—also in the woodwind. After an outburst in the full orchestra, *fortissimo*, the second theme appears in the woodwind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second expositon—for the solo instrument, which enters with an ascending octave figure, introductory to its presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in woodwind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage work in triplets accompanying it in the solo.

The Development portion of the movement is uhered in by a *fortissimo tutti*. The second theme is given further and lengthy presentation. The real working out of the subject matter begins with the

*Clement was appointed conductor of the Theatre an der Wien in 1802, which position he held for nine years.

†It would seem that Beethoven has some intention of composing a second concerto for violin; for on the title of the piano arrangement it is stated that the work is arranged from "his first concerto for the violin by Louis van Beethoven." There is a fragment of a violin concerto in C major preserved in the library of the Gesellschaft der Musik-freunde in Vienna.

‡Beethoven had, in this characteristic passage, been anticipated by Bach, who opened the Christmas Cantata "Jauchzet, frohlocket" with five notes for the drum in the same key, and precisely similar. The time signature of Bach's work is, however, 3-8.

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entrance of the solo violin, the rhythmical "motto" of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

The Recapitulation enters *ff* in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous *tutti* leads into the cadenza for the solo, at the conclusion of which a reminiscence of the second theme brings the movement to a close.

II. (*Larghetto,* G major, 4-4 time.) In the scoring of this movement, in additon to the strings only two clarinets, two bassoons and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by the clarinet, bassoon, and strings respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (*pizzicato* in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, *fortissimo,* prepares the way for the Rondo.

III. (Rondo. *Allegro,* D major, 6-8 time.) The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken *ff* by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out *ff* for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage work for the solo instrument. Reminiscences of the opening theme in the accompaniment leads to its repetition by the violin. The second part of the movement opens with a *fortissimo tutti,* after which the violin brings forward an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment as at the beginning of the movement.

The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.

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Symphonic Poem
"Don Juan," Opus 20

Richard Strauss
Born June 11, 1864, at Munich



THIS comopsition was written in 1888 at Munich, in which city Strauss had been appointed (two years previously) third Kapellmeister at the Royal Opera. In July, 1889, Strauss gave up this position, and three months later he accepted an appointment as assistant director at Weimar—Lassen, having been at that time the principal conductor at the Grand Ducal Opera House.

At the second concert of the series of subscription performances given by the Court Orchestra, Strauss' "Don Juan" came to its first performance, November 11, 1889, in the Weimar Opera House.† The symphonic poem was played under Strauss' direction, and—the work not having then been published—from manuscript. A second production was made early in the following year (January 10) at Dresden, under the conductorship of Adolf Hagen, at that time Kapellmeister at the Royal Opera and conductor of the Symphony Concerts given by the Opera orchestra. "Don Juan" was published in 1890—the orchestra parts in January and the score the following June. Strauss placed the following dedication upon his work: "To my dear friend Ludwig Thuille."‡

The composition by Strauss is based upon a poem or—to put it more precisely—upon extracts from a poem by Nicolus Lenau, entitled "Don Juan." This literary creation was written by Lenau in 1844. The poet—his real name was Nikolaus Franz Niembsch von Strehlenau—made several revisions of his work, but during the last, or very shortly after it, he became insane, and he died in an asylum at Oberdöbling, near Vienna, August 22, 1850.

The extracts from the poem, placed by Strauss upon this score are—as to the first two—from the opening scene of Lenau's dramatic poem. The third, in which Don Juan addresses his friend Marcello, is drawn from the last scene. Strauss has not stated that his music portrays any scenes or incidents connected with the adventures of the libertine Don Juan. Nor has he given any official sanction to a descriptive analysis of his symphonic poem—made by Wilhelm Mauke,* in which the themes and divisions of the composition are labeled with the names of characters and situations and psychological conditions

†In his "Richard Strauss," published in the "Living Masters of Music," series of 1908, Ernest Newman states that Hans von Bülow produced "Don Juan" for the first time in Berlin. This statement would seem to be erroneous. Bülow conducted a performance—the third in order of succession—given by the Berlin Philharmonic Orchestra, January 30, 1890.

‡Thuille was born November 30, 1861, at Bozen, and he died February 7, 1907, at Munich. Most of his musical activity was associated with Munich, in which city he had been a pupil of Rheinberger and a teacher of piano and theory at the Königliche Musik-Schule.

*Mauke (born 1867, at Hamburg) is one of the apostles of the new ideas in German music. At first a student of medicine, he threw up his project of becoming a physician to study music with Hans Huber at Basle, and later at the Munich Akademie der Tonkunst. He has done much literary work—Mauke is also a musical critic—and has, as a composer, written an opera, "Der Tauzennachts;" a symphonic poem, "Einsamkeit," and many songs.

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ALFRED HERTZ, Conductor

FOURTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, January 28, 1916, at 3 o'clock

Sunday Afternoon, January 30, 1916, at 2:30 o'clock

CORT THEATRE

WAGNER CONCERT

1. Prelude, "Parsifal."
2. "Tristan and Isolde." Prelude and Isolde's Love-Death.
3. Tristan's Vision. (Arrangement by A. Seidl.)
4. Overture, "Fying Dutchman"

INTERMISSION

5. Siegfried Idyll.
6 Prelude to "The Mastersingers of Nürnberg."

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which it is not easy to believe Strauss had in mind when he set down the notes upon his score.

It is proposed, therefore, to set forth merely the verses by Lenau—the perusal of which the composer of "Don Juan" believes will make the character of his symphonic poem intelligible to those who seek to find the innermost significance of the music which they hear. The translation into English, given below, is by John P. Jackson:

O magic realm, illimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique!
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire.
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

FIFTH SYMPHONY PROGRAM

Friday Afternoon, February 4, 1916, at 2:30 o'clock

CORT THEATRE

Sunday Afternoon, February 6, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—OSSIP GABRILOWITSCH, Pianist

1. Symphony No. 2, D major, Op. 36 ..... Beethoven
   (a) Adagio molto—Allegro con brio.
   (b) Larghetto.
   (c) Scherzo. Allegro.
   (d) Allegro molto.
2. Concerto in D Minor ..... Mozart

OSSIP GABRILOWITSCH

INTERMISSION

3. Concertstück ..... Weber

OSSIP GABRILOWITSCH

4. "Vltava," Symphonic Poem ..... B. Smetana

SIXTH SYMPHONY PROGRAM

Friday Afternoon, February 18, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 20, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—HORACE BRITT, Violoncellist

1. "Anacreon" Overture ..... Cherubini
2. "Lied" for Violoncello ..... Vincent d'Indy

HORACE BRITT

3. Prelude to "The Afternoon of a Faun" ..... Debussy

INTERMISSION

4. Symphony No. 3, F major ..... Brahms
   (a) Allegro con brio.
   (b) Andante.
   (c) Poco allegretto.
   (d) Allegro.

SEVENTH SYMPHONY PROGRAM

Friday Afternoon, February 25, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 27, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

1. Overture, "Melusine" ..... Mendelssohn
2. From Suite, "Ballet Scenes," Op. 54 ..... Alex Glazounow
   (a) Oriental Dance.
   (b) Marionettes.
3. "The Apprentice-Sorcerer" ..... P. Dukas
   Scherzo (after a ballad of Goethe).

INTERMISSION

4. Symphony No. 1, B flat major, Op. 28 ..... R. Schumann
   (a) Andante un poco maestoso—Allegro molto vivace.
   (b) Larghetto.
   (c) Scherzo. Molto vivace.
   (d) Allegro animato e grazioso.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

EIGHTH SYMPHONY PROGRAM

Friday Afternoon, March 10, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, March 12, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)

1. Symphony No. 4, B flat major, Op. 50.....Beethoven
   (a) Adagio—Allegro vivace.
   (b) Adagio.
   (c) Allegro vivace—Un poco meno allegro.
   (d) Allegro ma non troppo.
2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15.....P. Scheinpflug
3. Lyric Suite, from Op. 54.....Grieg
   (a) Shepherd Boy.
   (b) Norwegian Rustic March.
   (c) Nocturne.
   (d) March of the Dwarfs.
4. Overture, "Husitzka" .....Dvorak

NINTH SYMPHONY PROGRAM

Friday Afternoon, March 24, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, March 26, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)
Soloist—(To be announced later).

1. Symphony No. 13, G major.....Haydn
   (a) Adagio—Allegro.
   (b) Largo.
   (c) Menuetto: Allegretto.
   (d) Finale—Allegro con spirito.
2. "The Pied Piper," Symphonic Poem.....Frederic Jacobi
3. Soloist.

INTERMISSION

4. Symphony No. 3, "Eroica," E flat major, Op. 55.....Beethoven
   (a) Allegro con brio.
   (b) Marcia Funebre. Adagio assai.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro molto.

TENTH SYMPHONY PROGRAM

Friday Afternoon, March 31, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, April 2, 1916, at 2:30 o'clock
(Place where this concert will be held and prices of tickets to be announced later)

1. Symphony No. 7, C major.....F. Schubert
   (a) Andante—Allegro ma non troppo.
   (b) Andante con moto.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro vivace.

INTERMISSION

2. Overture, "Genoveva" .....Schumann
3. "Till Eulenspiegel's Merry Pranks" (Rondo), Op. 28.....Richard Strauss

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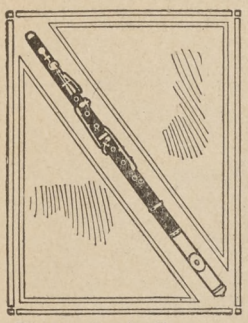


Illustration by Courtesy of Lyon & Healy

The Flute

ONE of the most ancient instruments, the flute that is known to modern performers and concert-goers differs in many respects from that which was familiar to our ancestors. In the days of Bach and Handel two varieties of flute were in use—the flute-à-bec, which was held vertically and played with a mouthpiece, and the flauto traverso (once known in England and in America of Colonial times as the German flute). The latter instrument, held transversely and blown through a hole in the side, eventually superseded its vertical relative, but it was imperfect as to its scale and faulty as to intonation. Even the flutes for which Beethoven and his contemporaries wrote were a trial to the ear. "What is worse than a flute?" someone asked Cherubini. "Two flutes," promptly said that master. It was reserved for Theobald Boehm (1794-1881) to revolutionize the instrument by placing the note-holes at acoustically correct positions on the tube, and by inventing an elaborate key system to assist the fingers to cover them. The flute now has a compass from middle C to the C three octaves above, with all the chromatic intervals between, and with facility of execution undreamed of by the classical composers of orchestral art.

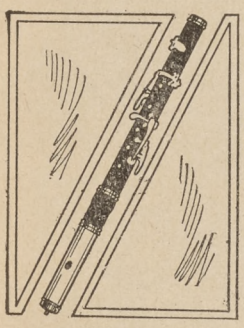
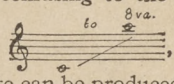


Illustration by Courtesy of Lyon & Healy

The Piccolo

THE piccolo is in reality a small flute, and indeed, it is given that name by the French, who call it "Petite flûte," and by the Germans, who style it "Kleine Flöte." The Italians employ either "Flauto piccolo" or "Ottavino"—the latter name signifying that the instrument is an octave higher in pitch than the flute. The piccolo is less than half the length of the ordinary flute, but its key-system closely resembles that of the latter instrument. Owing to the high pitch of the piccolo, composers write for it an octave lower than the actual sounds which they wish to be produced, and thereby avoid the continual use of ledger lines that would be confusing to the eye. The range extends from 

, sounding, of course, an octave higher; but the top note can be produced only in a *fff*, and the working compass of the instrument does not extend beyond the B flat. The lowest notes of the piccolo are weak and seldom are used for solo passages. In the orchestra one piccolo generally is used, but some scores call exceptionally for two piccolos, and Berlioz, in his "Faust," even made use of three.

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

Fourth Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, January 28, 1916, at 3 o'clock
Sunday Afternoon, January 30, 1916, at 2:30 o'clock

WAGNER PROGRAM

Richard Wagner—May 22, 1813; February 13, 1883

1. Prelude, "Parsifal."
2. "Tristan and Isolde," Prelude and Isolde's Love-Death.
3. Tristan's Vision. (Arrangement by A. Seidl.)
   (First Performance Here)
4. Overture, "Flying Dutchman."

INTERMISSION

5. Siegfried Idyl.
6. Prelude to "The Meistersinger von Nürnberg."

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

FIFTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 4, 1916, at 3 o'clock
Sunday Afternoon, February 6, 1916, at 2:30 o'clock

CORT THEATRE

Soloist—OSSIP GABRILOWITSCH, Pianist

Tickets for the Fifth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

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PROGRAM NOTES :: By Felix Borowski

Prelude to "Parsifal"

Richard Wagner

Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice



THE Prelude to "Parsifal" was written at Bayreuth in September, 1877. The first performance of the work took place privately in the hall of the Villa Wahnfried, December 25, 1878, in honor of the birthday of Mme. Cosima Wagner. In the evening it was played again before a number of invited guests. The orchestra, directed on both occasions by the composer, was the Meiningen Court Orchestra. The first public hearing of the Prelude was given at the production of the complete work—Wagner called it a stage-consecration festival play—at Bayreuth, July 26, 1882. Hermann Levi conducted from the manuscript, as the composition was not published until October, 1882. The first concert interpretation of the Prelude to "Parsifal" was given under the direction of Anton Seidl at Breslau, September 1, 1882. In America the Prelude received its first interpretation at the hands of Theodore Thomas, who brought it out at the first concert of the New York Philharmonic Society's forty-first season, November 11, 1882. The piece was played from manuscript.

The following analysis of the Prelude to "Parsifal" is based upon that by Maurice Kufferath (The "Parsifal" of Richard Wagner, Paris, 1890):

Without preparation the composition opens with a broad melodic phrase, played at first without accompaniment by the violins and woodwind instruments in unison. It is this melody that is sung later in the great religious scene of the first act during the mystic celebration of the Eucharist:

Take my blood, take my body
In remembrance of our love.

To a soft accompaniment of arpeggios for the strings, the same theme is repeated four times in succession, given alternately to the trumpet and the oboes in unison, and the strings supported by the woodwind, now above and now below the arpeggios of the harps and violins. Without any other transition than a series of broken chords the trombones and trumpets set forth the second theme, which may be called the Grail motive, because it is used throughout the entire work to characterize the worship of the holy relic. It is a very short theme, which subsequently reappears in almost every scene, sometimes alone, sometimes joined to other themes, sometimes modified in its rhythm, but always preserving its characteristic harmonies. The ascending progression of sixths that forms the end of the motive is found in the form of Amen of the Saxon liturgy, and it is still in use today in the Court Church at Dresden. Through a singular coincidence Mendelssohn used this same theme in his "Reformation" symphony. The Grail motive is repeated twice; then, without transition, appears the third theme—the Faith motive. Here, too, is a well-defined melody of six measures, its opening figure being repeated every two measures with changing harmonies, and a conclusion in the last measure. The brass instruments give it out first in two different repetitions, like a categoric affirmation. The melody is then developed.

The strings take up the Grail motive; then the Faith motive reappears four times in succession in different keys, first by the flutes and horns, then by the strings, the third time by the brasses (ff and in 9-4 time), with a

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prolongation of certain notes, to the accompaniment of certain notes to a tremolo accompaniment of the strings; the fourth time, softly, from woodwind instruments. A roll of drums on A flat is accompanied by a tremolo of the double basses, giving the contra F. This transition leads back to the Eucharist motive in the woodwind, and afterward in the violoncellos. This time the motive is not completed. Wagner stops at the third measure, and takes a new subject, which is repeated several times with increasing poignancy. A fourth theme then appears, drawn also from the Eucharist motive. Just as this fourth subject, which applies at once to the suffering of our Saviour, and to those of Amfortas, sounds from the whole orchestra, the Prelude reaches its climax. Like the Prelude to "Lohengrin" the introduction to "Parsifal" is developed by successive degrees until it reaches a maximum of expression, thereafter to diminish imperceptibly to a pianissimo. Thus the synthesis of the whole drama has been clearly exposed. That which remains is merely a peroration, a logical, necessary conclusion, brought about by the ideas associated with the different themes.

Instruments of the Orchestra

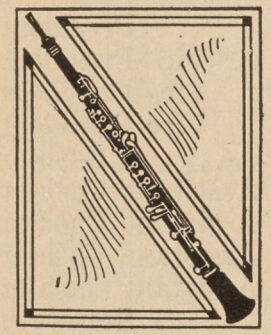
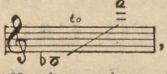


Illustration by Courtesy of Lyon & Healy

The Oboe

THE oboe is a direct descendant of an old instrument which was known as shawm in England and schalmey in Germany. The word "oboe" is derived from the Italianized form of the French "hautbois"; *i. e.*, a high woodwind instrument, as distinguished from "basson" (bassoon), a low one. As an orchestral nstrument the oboe came regularly into use about 200 years ago, the instrument at that time having been much coarser in tone, and, owing to the fact that it possessed only two keys, much more limited as to its technical possibilities than it is now. The oboe belongs to a group of wind instruments played with a double reed—two fine pieces of prepared cane placed one against the other and bound by means of silk to the end of a short piece of metal tubing, called a "staple." The body of the instrument is made of cocus, ebonite or rosewood, and upon it there is fixed an elaborate system of keys whose fingering has resemblances to that of the flute.

The compass is  , occasionally higher, but the extremely high notes are difficult to play and poor in quality.

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Prelude and Isolde's "Love Death" From "Tristan and Isolde"

THE first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head," he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full-blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde." In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy " . . . . I have determined finally to give up my headstrong design of completing the Nibelungen." Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears." At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian company at Rio de Janeiro. While this commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera house, and the performance of which would go a long way toward the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859.

The production of the music drama took place six years later at the Royal Court Theatre, Munich.* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Oberge existed in 1175, and English writers concerned themselves with it in the thirteenth century.

In the following extract, taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude.

"A primitive, old love poem, which, far from having become extinct, is contantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this in-

*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production; but after fifty-four rehearsals the work was abandoned as "impossible."

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ASSETS

United States, State, Municipal and other Bonds (market value $16,428,215.00), standing on books at	$15,497,757.54
Loans on Real Estate, secured by first Mortgages	40,622,378.61
Loans on Bonds and Stocks	639,151.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,008,962.64
Total	$61,849,662.02

N. OHLANDT, President.

GEO. TOURNY, Manager.

fringement of her rights, the Goddess of Love takes her revenge. As a result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting, death which means passing away, perishing, never awakening, their only deliverance.

"Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The Prelude opens (in the violoncellos) with a motive known as "The Confession of Love." This is immediately followed in the next measure by another, "Desire," played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is a continuation of this, a tender, pleading subject symbolical of the love potion.

The whole prelude is made up of a long and cumulative expression of passion in sound. It amounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan. Most of the musical material of this piece is taken from the great love duet in the second act.

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Tristan's Vision

IN THE second act of the drama the love of Tristan and Isolde has been disclosed by the traitorous Melot to King Mark, Isolde's husband; and Melot, whose hatred of Tristan has not been satisfied with the betrayal of his former friend, has fought and wounded him. Kurvenal, the faithful servant of Tristan, has taken his master over the sea to his old, dilipidated castle, Kareol, situated on the coast of Brittany. It is in the garden of this manor upon which the third and last act of Wagner's opera opens. The lover of Isolde lies on a couch beneath a lime-tree, Kurvenal anxiously bending over the half-unconscious form of the master in whom the flame of life burns dimly. Through Tristan's fevered brain passes visions of his past life—his unhappy youth, his voyage to Ireland, the meeting with Isolde, the drinking of the love-potion. The mournful notes of a shepherd's pipe are heard, and at the sound Tristan awakes to consciousness. Kurvenal, eagerly welcoming the signs of life in his master, explains the presence of Tristan and of himself in Brittany; explains, too, that even as he speaks Isolde is hastening to the side of her wounded lover. Tristan feverishly watches the sea. There is no sail in sight, and he urges Kurvenal to ascend the watch tower the better to scan the horizon for the ship. The joyful sounds of the shepherd's pipes are heard. Kurvenal starts to his feet; the tune is a signal that the herdsman has sighted the sail of Isolde's boat. In feverish excitement Tristan tosses upon his couch, and finally, unable to bear suspense a moment longer, he springs to the ground to meet Isolde. As he reels forward he tears the bandage from his wound and the blood streams out upon the earth. Isolde's voice is heard crying, "Tristan! Tristan! Beloved!" and, as she hastens in, Tristan falls into her arms, and dies. The final scene is the "Love Death" of Isolde in which, in frenzied ecstacy, she sings her last song of passion over the dead body of Tristan. Most of the musical material of this piece is drawn from the great love duet of the second act.

Instruments of the Orchestra

The English Horn

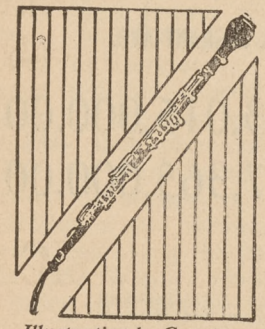


Illustration by Courtesy of Lyon & Healy

IT will be well to begin a description of this instrument by explaining that it is not "English" and that it is not a "horn." A member of the oboe family—an alto oboe, in fact—the earliest history of the English horn had much more to do with France than with England. While the first appearance of the instrument seems to have been at the Imperial Theatre in Vienna, where it was used as early as 1762, it was French composers who made the English horn a regular constituent of the orchestra. It is curious that the dreamy, pathetic tone of the instrument should have appealed so little to the great German masters; for Haydn used it only in two works, and Mozart only in four. Beethoven, Schubert, Weber and Mendelssohn never employed it at all, and Schumann merely once. The English horn differs from the oboe in having a tube that is wider and longer, and a "bell" that is globular in form. The system of keys and their fingering is practically the same as in the oboe, but the pitch of the instrument is a fifth lower.

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OF SAN FRANCISCO

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"The Flying Dutchman"
Overture

THE first conception of an opera on the story of the Dutchman, who, having sworn with awful blasphemies that he would double the Cape although it took eternity to do it, came to Wagner when, in 1839, he set sail from Pillau to make his way to Paris. Accompanied by his wife and a huge Newfoundland dog, the composer embarked in a small merchant vessel bound for London. The voyage was beset with awful dangers. Badly provisioned, undermanned, with no proper accommodation for passengers, the boat was at best an uncomfortable craft. But violent storms struck her as she beat her way down the Baltic sea; twice the vessel almost foundered, and the captain was compelled to run for safety into one of the Norwegian fiords.

"The passage through the Norwegian fiords," wrote Wagner, "made a wondrous impression on my fancy; the legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

In the spring of 1841 he began the composition at Meudon, a small place near Paris. "With the sailors' chorus and the spinning song I began," wrote Wagner, "and loudly did I give vent to my sincere joy on discovering that I was still a musician. In seven weeks, the whole opera was completed. At the end of this time the pettiest cares began to oppress me again; two entire months elapsed before I could get a chance to write the overture for the finished opera, although I carried it about in my head almost complete."

It was not until November, 1841, that Wagner finished the overture in Paris. Having completed the opera, Wagner entered into negotiations with the opera houses at Munich and Leipzig with a view to its production. Both sent refusals, with the explanation that the work was unsuited to Germany. "Rienzi" had made considerable success at Dresden, and this induced the Intendant Lüttichau to make proposals to Wagner for the first presentation of "The Flying Dutchman." The production took place at the Court Opera House, Dresden, January 2, 1843, the work being performed from manuscript under Wagner's direction. Its success was negligible, owing, in large measure, to careless preparation, a poor setting, and—with the exception of Mme. Schroeder-Devrient, who sang the part of Senta—a mediocre cast.

In 1852 Wagner made a revision of the overture, particularly of the closing part, and in 1862 he made further changes for a performance of it in Paris. The orchestral parts of the opera were published in 1860, the score in 1861. An autographic score had, however, been in circulation as early as 1844.

(Allegro con brio, D minor, 6-4 time.) The work opens with the representation of a storm. Through the bare fifths of the strings there is shouted forth by the horns and bassoons, the motive of the curse laid on the Dutchman. The storm dies down with final mutterings of the curse. There is a pause, following which there appears a change of time (Andante, F major) in which a portion of Senta's ballad from the second act appears. After

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

FIFTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, February 4, 1916, at 3 o'clock
Sunday Afternoon, February 6, 1916, at 2:30 o'clock

Soloist—OSSIP GABRILOWITSCH, Pianist

1. Symphony No. 2, D major, Op. 36 ..... Beethoven
   - (a) Adagio molto—Allegro con brio.
   - (b) Larghetto.
   - (c) Scherzo. Allegro.
   - (d) Allegro molto.
2. Concerto in D Minor ..... Mozart

OSSIP GABRILOWITSCH

INTERMISSION

3. Concertstück ..... Weber

OSSIP GABRILOWITSCH

4. "Vltava," Symphonic Poem ..... B. Smetana

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thirty-two measures of this the original tempo is resumed with stormy development of material drawn from Senta's ballad and the theme of "The Flying Dutchman." In the midst of the agitation there is presented a portion of the music of the sailors' chorus in the third act; there are heard, too, interpolations of suggestions of Senta's ballad, and this latter material forms the principal foundation of the Coda.

PROGRAM NOTES :: CONTINUED

A Siegfried Idyl

RICHARD WAGNER married Cosima, daughter of Liszt and the Comtesse d'Agoult, on August 25, 1870. In honor of her birthday, and also in thankfulness for the infant, Siegfried, "who," wrote Wagner, "is now growing together with my work, and gives me a new, long life, which has at last attained a meaning," the "Siegfried Idyl" was created. The name which the composer gave to his son was an association with the music drama "Siegfried" which Wagner was writing when the infant was brought into the world.

The first production of the Idyl took place December 25, 1875, when it was performed on the steps of Wagner's villa at Triebschen, near Zurich, as a morning serenade to Madame Wagner, whose birthday it was. The orchestra was a small one made up of musicians from Zurich and Lucerne, selected and drilled by Hans Richter, who also played the trumpet in the performance. Wagner conducted.

The Siegfried Idyl is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

With the exception of the old German cradle song, "Schlafe, Kindchen, schlafe," the material for the composition is drawn from "Siegfried."

The Idyl was given its first public performance at Mannheim, December 20, 1871, and it came to publication in February, 1878.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SIXTH SYMPHONY PROGRAM

Friday Afternoon, February 18, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 20, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

Soloist—HORACE BRITT, Violoncellist

1. "Anacreon" Overture ..... Cherubini
2. "Lied" for Violoncello ..... Vincent d'Indy

HORACE BRITT

3. Prelude to "The Afternoon of a Faun" ..... Debussy

INTERMISSION

4. Symphony No. 3, F major ..... Brahms
   - (a) Allegro con brio.
   - (b) Andante.
   - (c) Poco allegretto.
   - (d) Allegro.

SEVENTH SYMPHONY PROGRAM

Friday Afternoon, February 25, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, February 27, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

1. Overture, "Melusine" ..... Mendelssohn
2. "The Apprentice-Sorcerer" ..... P. Dukas
   Scherzo (after a ballad of Goethe).

INTERMISSION

3. Symphony No. 1, B flat major, Op. 28 ..... R. Schumann
   - (a) Andante un poco maestoso—Allegro molto vivace.
   - (b) Larghetto.
   - (c) Scherzo. Molto vivace.
   - (d) Allegro animato e grazioso.

EIGHTH SYMPHONY PROGRAM

Friday Afternoon, March 10, 1916, at 3 o'clock

CORT THEATRE

Sunday Afternoon, March 12, 1916, at 2:30 o'clock

(Place where this concert will be held and prices of tickets to be announced later)

1. Symphony No. 4, B flat major, Op. 50 ..... **Beethoven**
   - (a) Adagio—Allegro vivace.
   - (b) Adagio.
   - (c) Allegro vivace—Un poco meno allegro.
   - (d) Allegro ma non troppo.
2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15 ..... P. Scheinpflug
3. Lyric Suite, from Op. 54 ..... Grieg
   - (a) Shepherd Boy.
   - (b) Norwegian Rustic March.
   - (c) Nocturne.
   - (d) March of the Dwarfs.
4. Overture, "Husitzka" ..... Dvorak

Prelude to "Die Meistersinger von Nürnberg"

THE plan of "Die Meistersinger" first occurred to Wagner in 1845 at Marienbad, whither he had retired to rest after the completion of "Tannhäuser." In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris, after the stupendous fiasco which had followed the attempt to bring about a performance of "Tannhäuser" in that city. This text was printed for private circulation in 1862, but considerable alterations were made in the final version. In February of that year Wagner took up his residence at Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of age. The completion of the opera took place at Triebschen, near Lucerne, October 20, 1867. "Die Meistersinger von Nürnberg" came to its first production June 21, 1868, at Munich, but the Introduction to the opera had been performed before that. The first interpretation of it took place at a concert given by Wagner's friend, Wendelin Weissheimer, at the Gewandhaus, Leipzig, November 1, 1862. Weissheimer asserted that Wagner composed the Introduction to the opera before any other portion had been written; but there are difficulties in the way of an acceptance of this statement.

The piece begins (Sehr massig bewegt, C major, 4-4 time), with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and invisible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass, fortissimo. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.



SOLOIST:
NEXT PAIR OF CONCERTS

OSSIP GABRILOWITSCH

PIANIST

Mr. Gabrilowitsch was born in Petrograd in 1878. His father was a well known jurist of the Russian capital. His brothers were musical, and one of them was his first teacher. Later he was taken to Anton Rubinstein, who was so deeply impressed that he earnestly urged a career as a virtuoso. Accordingly the boy was entered in the classes of Victor Tolstoff at the Petrograd Conservatory, which at that time was under the supervision of the great Rubinstein himself. His frequent personal conferences with the latter Gabrilowitsch has always regarded as of inestimable value. From Petrograd he went to Vienna, where he studied for two years with Leschetizky, another great personality to whose influence much of his subsequent success is credited. Tours of Europe and America served to bring him into prompt recognition.

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

Fifth Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, February 4, 1916, at 3 o'clock
Sunday Afternoon, February 6, 1916, at 2:30 o'clock

Soloist—OSSIP GABRILOWITSCH, Pianist

1. Symphony No. 2, D major, Op. 36.....Beethoven
   (a) Adagio molto—Allegro con brio.
   (b) Larghetto.
   (c) Scherzo. Allegro.
   (d) Allegro molto.
2. Concerto in D minor, for Pianoforte (K. 466).....Mozart
   (a) Allegro.
   (b) Romanze.
   (c) Rondo.

OSSIP GABRILOWITSCH

INTERMISSION

3. Concert Piece in F minor, for Pianoforte and Orchestra, Op. 79.....Weber

OSSIP GABRILOWITSCH

4. Symphonic Poem, "Vltava" (The Moldau).....Smetana

(Mr. Gabrilowitsch uses the Mason & Hamlin Piano.)

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

SIXTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 18, at 3 o'clock
Sunday Afternoon, February 20, at 2:30 o'clock

CORT THEATRE

Soloist—MAUDE FAY, Soprano

Tickets for the Sixth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

PRICES SIXTH PAIR OF CONCERTS

Friday—$2.00, $1.50, $1.00, 75c; Box and Loge Seats—$3.00
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PROGRAM NOTES :: By Felix Borowski

Symphony No. 2, D Major, Opus 36

Ludwig van Beethoven

Born December 16, 1770, at Bonn
Died March 26, 1827, at Vienna



THE sketches for this symphony are supposed to have been begun early in 1802, prior to Beethoven's departure for Heiligenstadt (near Vienna)—whither he repaired for the summer upon the advice of his physician, and which afterward remained his favorite resting-place. The work was completed toward the close of the year and received its first performance at a concert given by the composer at the Theatre an der Wien (Vienna) on Tuesday, April 5, 1803. The program included two other of Beethoven's compositions, then new—the oratorio "The Mount of Olives" ("Christus am Olberge," Opus 85) and the third pianoforte concerto (in C minor, Opus 37), the latter being played by himself. Other original compositions were to have been given at this time, but these were sacrificed on account of the length of the program, which began at an hour that nowadays would insure an empty hall—6 o'clock.

It has been said that Beethoven's first and second symphonies have no places among his masterpieces—that he had not yet emancipated himself fully from tradition, and that these works still show the impress of Haydn's and Mozart's influences. Accepting this statement without dissent the fact remains that they disclose an immense advance over the symphonies of his predecessors, and that already Beethoven had touched a point which his musical ancestors had not been able to attain. As has been said appropriately by another, the second symphony is "the culminating point of the old, pre-revolution world—the world of Haydn and Mozart; it was the farthest point to which Beethoven could go before he burst into that wonderful new region into which no man before had penetrated, of which no man had ever even dreamed, but which is now one of our dearest possessions, and will always be known by his immortal name."

The great care and labor which Beethoven lavished over his compositions is well known—how he polished and re-polished them until finally they assumed an aspect which satisfied him; but it seems almost incredible that at thirty-two—an age when men are not always so methodical and painstaking—he should have re-written this symphony throughout no less than three times, as tradition tell us he did. But this laborious process of revision, of polishing and perfecting, is precisely what has insured Beethoven's works their immortality. Thus he succeeded in writing into his scores an amount of thought which is not not to be perceived upon one hearing or a dozen, even by those who are qualified to perceive—not at all by those who are not. Herein is the reason why his works are played and studied year after year and generation after generation, side by side with the mightiest things which later writers with enlarged mechanical resources have been able to produce.

The second symphony is one of the four of Beethoven's nine which

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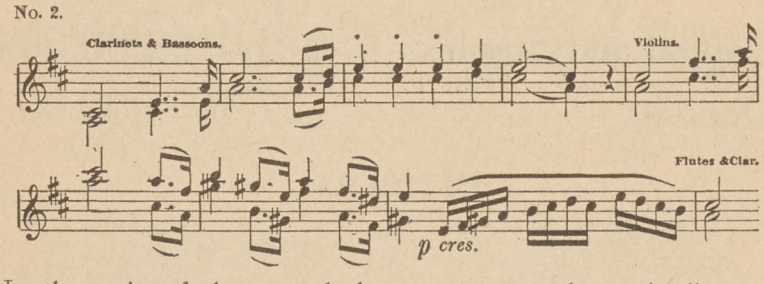
have introductions, the others being Nos. 1, 4 and 7. The one with which this work opens is a broadly constructed movement thirty-three measures long—in D major, *Adagio molto* and 3-4 time. Its progress is marked by many beauties of melodic invention and instrumentation, and as usual it comes to no definite close, resolving gracefully into the ensuing *Allegro*. The thematic material from which it is developed is distinct from that of the main body of the movement, which opens (in D major, *Allegro con brio* and 4-4 time) with the following theme—the first portion being given out by the violas and violoncellos (answered by a sparkling run in the violins) and the second by the oboes and bassoons:

No. 1.



This is the theme which the late Eduard Hanslick (of Vienna) cited as a model of what a symphonic theme should be. Its opening section is developed forthwith at some length and followed by a brilliant episodic passage in A minor *fortissimo,* the which leads to the announcement of the march-like second theme in A major (woodwinds and horns *piano,* answered by the full orchestra *fortissimo*):

No. 2.



In the train of the second theme comes another episodic passage wherein the basses, violoncellos and violas lead off with an energetic motive which the first violins, flutes and oboes answer forthwith in canonic imitation. This proceeds to a climax in which the strings and winds have a spirited encounter, and then another climax is worked up on a motive from the first theme—wherewith the first part of the movement comes to an end. All the foregoing (exclusive of the intro-

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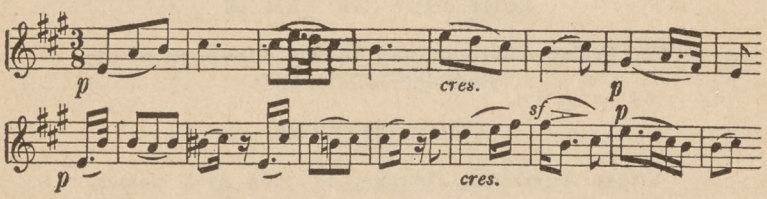
duction) is then repeated, in accordance with early symphonic custom—which is ignored frequently by composers of today.

The free-fantasia is a long and elaborate piece of writing, in which Beethoven's fertility of invention and mastery of technical devices are illustrated forcibly. Both themes are drawn upon, the first being most in evidence. The instrumentation also is striking, abounding in beautiful effects for the wind instruments and brilliant passages for the strings. When we remember that at the time this symphony appeared Mozart had been dead but a little over ten years, and that Hadyn was still living, we get an idea of the grandeur of Beethoven's genius; of how far in advance he was of the generation which preceded him—even of the one in which he lived; of the tremendous impetus he gave to the development of both composition in general and the symphony and the orchestra in particular.

The recapitulation is sufficiently orthodox in its outlines to remove the necessity for special comment, consisting of a repetition of the materials of the first part (with the requisite modifications and changes of key), following which the movement is brought to a close with a long and brilliant coda.

The second movement—in A major, *Larghetto* and 3-8 time—is in the vein of romantic and melodic beauty so characteristic of Beethoven's slow movements, whose charms of form and perfect poise have made them the models of their kind. The principal theme (there is no introduction) is made up of two short strains, each given out first by the strings and then repeated by the clarinets, bassoons and horns:

Nos. 3 and 4.



Then follows a short "conversation" between the woodwinds and strings, leading to the entrance of the flowing second theme in the first violins:

No. 5.



Structurally this movement follows the general scheme of the sonata-form, embracing a free-fantasia developed chiefly from the principal theme, a repetition of the opening section, and a short coda—throughout all of which continues a flow of beautiful melody, made doubly enchanting by the instrumentation in which it is clothed. Yet, with all its beauty, this movement seems to have excited little or no interest at first

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SIXTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, February 18, 1916, at 3 o'clock
Sunday Afternoon, February 20, 1916, at 2:30 o'clock

Soloist—MAUDE FAY, Soprano

1. Symphony No. 3, F major, Opus 90.....Brahms
   (a) Allegro con brio.
   (b) Andante.
   (c) Poco allegretto.
   (d) Allegro.
2. Scene and Aria from "Oberon"..."Ocean! Thou Mighty Monster".....Weber

MISS FAY

INTERMISSION

3. Aria from "Tannhauser"—"Dich Theure Halle".....R. Wagner

MISS FAY

4. Scherzo, "The Apprentice Sorcerer".....P. Dukas
   Scherzo (after a ballad of Goethe)

SCHEDULE OF PRICES

For Friday Afternoon and Sunday Afternoon of the Sixth Pair of Concerts

CORT THEATRE

Friday Afternoon, February 18, 1916, at 3 o'clock
Sunday Afternoon, February 20, 1916, at 2:30 o'clock

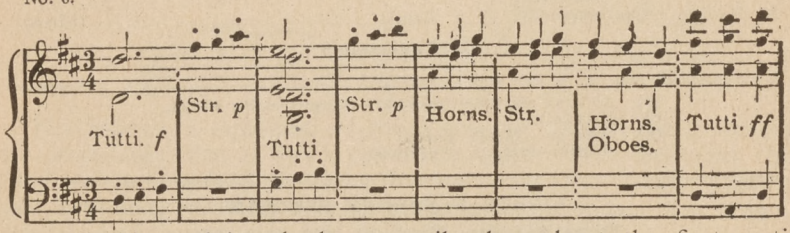
Box and Loge seats	$3.00
Orchestra seats	2.00
Balcony, first 3 rows	2.00
Balcony, next 5 rows	1.50
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and had to be excised altogether (and the *Allegretto* from the seventh symphony substituted in its place) when this symphony was produced later on in Paris.

The scherzo of the second symphony was an innovation, having been introduced here (for the first time) as a substitute for the older minuet of Haydn and Mozart—a form of which Beethoven also had availed himself in his first symphony. Although received with astonishment this composition was an immediate success, and shared with the opening *Allegro* a popularity which strangely enough did not extend to the *Larghetto* and finale. This movement begins—in D major, *Allegro* and 3-4 time—with the following spirited theme,

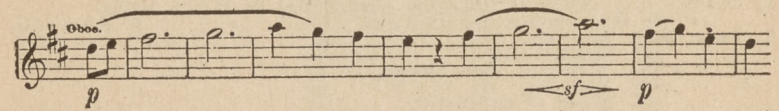
No. 6.



whose rollocking triplet rhythm prevails throughout the first section, which is in two parts—the second considerably longer than the first, and both repeating.

The trio continues in the same key as the scherzo proper, commencing with this melody—

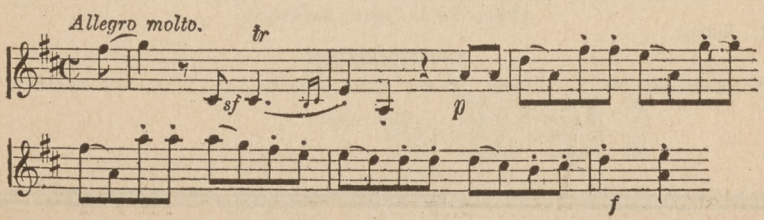
No. 7.



given out by the oboes and bassoons, the horns joining in toward the close. This is replayed forthwith and followed by a bustling passage for the strings in F sharp major, after which No. 7 is repeated with embellishments—closing with a few reiterations of its cadence figure. Then the scherzo (opening section of the movement) is repeated entire.

The finale (rondo)—in D major, *Allegro molto* and 2-2 time—begins abruptly with the following (the first two notes constituting a figure much used in the development, and the theme proper beginning at the close of the second *full* measure):

No. 8.



The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEVENTH SYMPHONY PROGRAM

Friday Afternoon, February 25, 1916, at 3 o'clock
Sunday Afternoon, February 27, 1916, at 2:30 o'clock

CORT THEATRE

Soloist—HORACE BRITT, Violoncellist

1. Overture to "Anacrèon".....Cherubini
2. "Lied" for Violoncello.....Vincent d'Indy

HORACE BRITT

3. From Suite, "Ballet Scenes," Op. 54.....Alex. Glazounow
   (a) Oriettal Dance.
   (b) Marionettes.
4. Prelude—"The Afternoon of a Faun".....Debussy

INTERMISSION

5. Symphony No. 1, B flat major, Op. 28.....R. Schumann
   (a) Andante un poco maestoso—Allegro molto vivace.
   (b) Larghetto.
   (c) Scherzo. Molto vivace.
   (d) Allegro animato e grazioso.

EIGHTH SYMPHONY PROGRAM

Friday Afternoon, March 10, 1916, at 3 o'clock
Sunday Afternoon, March 12, 1916, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 4, B flat major, Op. 50.....Beethoven
   (a) Adagio—Allegro vivace.
   (b) Adagio.
   (c) Allegro vivace—Un poco meno allegro.
   (d) Allegro ma non troppo.
2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15.....P. Scheinpflug
3. Lyric Suite, from Op. 54.....Grieg
   (a) Shepherd Boy.
   (b) Norwegian Rustic March.
   (c) Nocturne.
   (d) March of the Dwarfs.
4. Dramatic Overture, "Husitzka".....Dvorak

NINTH SYMPHONY PROGRAM

Friday Afternoon, March 24, 1916, at 3 o'clock
Sunday Afternoon, March 26, 1916, at 2:30 o'clock

CORT THEATRE

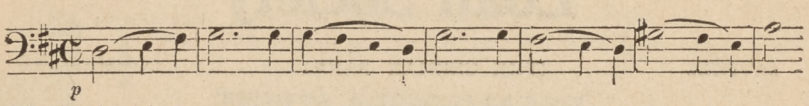
1. Symphony No. 13, G major.....Haydn
   (a) Adagio—Allegro.
   (b) Largo.
   (c) Menuetto: Allegretto.
   (d) Finale—Allegro con spirito.
2. "The Pied Piper," Symphonic Poem.....Frederic Jacobi
   (First Performance Anywhere)
3. Soloist.

INTERMISSION

4. Symphony No. 3, "Eroica," E flat major, Op. 55.....Beethoven
   (a) Allegro con brio.
   (b) Marcia Funebre. Adagio assai.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro molto.

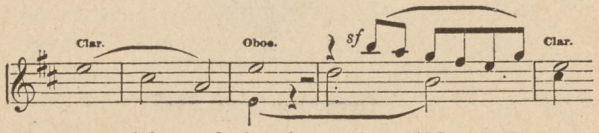
Following a brief treatment of the above comes another theme in the violoncellos—

No. 9.



which forthwith is worked up contrapuntally by the full orchestra. A third theme appears shortly in the clarinets and bassoons, answered by the oboe with a *staccato* accompaniment in the strings embellished by little runs in the first violins:

No. 10.



Then follows a repetition of the foregoing (No. 8 being developed more extendedly than at first), the whole leading to a *fortissimo* climax ending with a long-held chord for the full orchestra. Lastly a fine coda which, beginning *pianissimo,* soon works up to *fortissimo* and brings the movement and the symphony to a rousing conclusion.



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Concerto in D Minor, For the Pianoforte (K. 466)

Wolfgang Amadeus Mozart

Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna



THIS concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more than 150 subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the eighteenth of the twenty-five written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The concerto was performed in Boston at a Theodore Thomas concert, October 8, 1870, Anna Mehlig, pianist; at concerts of the Harvard Musical Association, January 5, 1871, Anna Mehlig, pianist, January 18, 1872, Richard Hoffman, pianist; and at a concert of the Boston Symphony Orchestra, February 20, 1886, Mrs. H. H. A. Beach, pianist.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. *Allegro,* D minor, 4-4. The orchestral introduction prepares the thematic material of the movement. The chief theme is given out in full and unaccompanied by the pianoforte. This is developed with use of a characteristic figure heard at once in the basses of the introduction. The second theme, F major, is also given to the pianoforte and extended by it. An orchestral *tutti* brings to mind the introduction. The pianoforte takes up the chief theme. The material is used in the repetition section, and after an orchestral *crescendo,* there is a *cadenza.* The movement ends with motives taken from the introduction and played by the orchestra.

II. *Romanze,* B flat major, 2-2. There is no indication of tempo in the original manuscript. The chief theme, given immediately to the pianoforte, is repeated *forte* by the orchestra. The flowing and ornamented song is continued by the pianoforte. After an orchestral *tutti,* a side motive is introduced by the pianoforte. This finally leads in to the return of the chief theme. There is a middle section in G minor. The first section reappears without the use of the side theme.

III. *Rondo,* D minor—D major, 2-2. No indication of tempo is given in the autograph manuscript. The old Breitkopf and Härtel edition has *"Prestissimo;"* the new edition of the score has *"Allegro assai"* as also the editions of Hummel and André. The pianoforte gives out the first theme and the orchestra takes it up. The second theme is given also to the pianoforte. Of the other thematic material a motive in

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F major first given to the orchestra is the most important. It plays a conspicuous part in the final section in D major after the *cadenza*.

Cadenzas for this concerto were written by Beethoven and Hummel, but not published in the lifetime of the composer.

* * *

Mozart, famed as the greatest pianist of his day, had small and beautiful hands, and, according to Niemetschek, he moved them so quietly and naturally on the keyboard that the eye as well as the ear was pleased. That he could grasp so many keys was a source of wonder. His facility was due to his close study of Ph. E. Bach's works from which he worked out his system of fingering. Mozart demanded of a pianist a quiet and steady hand with such natural lightness, flexibility, and speed that passages would "flow like oil," to use his own words. He insisted on absolute correctness, clearness, tasteful expression. He warned against undue haste. "It is much easier to play a piece fast than slowly." He himself excited wonder by playing in *tempo rubato* yet preserving the tempo with the left hand. As he wrote to his father: "That I always remain strictly in time surprises everyone; they cannot understand that the left hand should not in the least be concerned in a *tempo rubato*. When they play the left hand always follows." Mozart was the first great virtuoso who habitually used the "fortepiano," formed a style of playing to suit it. He became acquainted with Stein's instruments at Augsburg in 1777. Stein's pianoforte had a "genouillière," or knee pedal for raising the dampers. This preceded the foot-pedal.

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PROGRAM NOTES :: By Felix Borowski

Symphonic Poem "The Moldau"

Friedrich Smetana

Born Mar. 2, 1824, at Leitomischl
Died March 12, 1884, at Prague

SMETANA'S symphonic poem, "The Moldau," is the second of a cycle of six similar works which their composer intended should glorify the country of his birth. The series, published under the title of "Má Vlast" ("My Fatherland") consists of the following numbers:

I. Vysehrad.
II. Vltava (The Moldau).
III. Sarka.
IV. Zceskych Luhuv a Hajuv ("From Bohemia's Fields and Woods").
V. Tabor.
VI. Blanik.

Friedrich Smetana was not only, as Chvala declared,* "the first Bohemian tone-poet and the founder of Bohemian music," but he was a patriot who labored unceasingly in his art to shed lustre upon the music of his land and to bring before the world the glories of its history and the strength and power of its race. It was not given to Smetana to complete the labors upon which his heart was set. For years a mysterious affection of his ears brought ever increasing deafness in its train. No doctor could explain the pathological basis of this affliction; no science could stay the inexorable progress to its termination. The symptoms had begun July 1, 1874, when Smetana heard the tones of notes higher in one ear than in the other. The ear condition gradually became more serious. On the evening of October 19, 1874, the Bohemian master attended a performance of Delibes' opera, "Le Roi l'a dit," at the National Theater, Prague. Upon his return home he played upon the piano for one hour. That was the last music which ever he heard, for the following morning Smetana was stone-deaf. Yet it was still possible to write music; and this and the resolve not to lose heart or courage brought Smetana a certain lightening of his gloom. But Fate had not yet worked her will. In 1882 the Bohemian master showed symptoms of mental instability. His memory forsook him; he could not read or think. Grotesque delusions assailed his reason, and it became necessary, in 1884, to place him in an asylum at Prague. And a little more than three weeks after he had been brought there Smetana entered into rest.

"The Moldau" was begun November 20, 1874, and completed December 8, 1874. The first performance took place April 4, 1875, at a concert in the Sophia Island Hall, Prague, the performance having been given to procure funds whereby Smetana might be enabled to visit the most famous ear specialists in Germany. Adolf Cech was the conductor, Smetana being at that time completely deaf.

The symphonic poem is scored for an orchestra of two flutes,

*"Ein Vierteljahrhundert Böhmischer Musik," by Emanuel Chvala.



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Dramatic Soprano, Royal Opera, Munich,
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piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, bass drum, cymbals, triangle, harp and strings. The score of "The Moldau" is prefixed by the following explanatory program: "Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated with song and dancing a wedding feast. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad,† to disappear in the far distance from the poet's gaze."

As an analysis of Smetana's symphonic poem the following translation of a review by Hanslick of the first performance of "The Moldau" at Vienna is of interest:

"We stand at the source of the Moldau which flows from two springs in the Bohemian forest. A single flute announces a quick, undulating figure; with dispersed *pizzicato* notes of the violins and the harp the sunbeams seem to sparkle in the waves. The waters flow on; two flutes bring in the wave motif in sixths, the clarinets in thirds, and finally the stringed instruments take it up. Simultaneously with this up and down, undulating accompaniment there is heard in the woodwind the real theme, a quiet melody in E minor of folksong character. Horns are heard; a hunt draws near, while the wavy accompaniment, together with the sparkling sounds of a triangle, flows on and on. By degrees the notes of the horns die away; the hunt is speeding far in the distance and there breaks in upon the ear the music—half march, half polka—of a rustic wedding. After the wedding festival has passed away the undulating accompaniment figure appears once more, this time in the flutes and clarinets, the violins coming in with a placid melody, sections of which are marked by short *arpeggios* for the harp. 'Moonlight and Dance of the Nymphs,' this is called in the score—a subject capable of colorable no less than poetic treatment, and handled here with truly charming musical ability. Now the dance of the waves hastens its speed, and the waters are foaming wilder, for we have come to the Rapids of St. John. The whole orchestra, with cymbals and the bass drum, joins in the tumult and presents such a patriotic din that the whirl of the Moldau's water could well pass for a second Niagara. Through these rapids we pass into the broadest portion of the stream, which now flows

†Vysehrad is an ancient fortress in the vicinity of Prague.

Instruments of the Orchestra

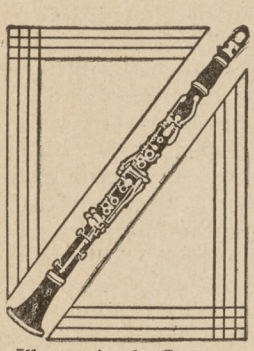


Illustration by Courtesy of Lyon & Healy

The Clarinet

THE clarinet is generally believed to have been invented in 1690 by Johann Christopher Denner, of Nuremburg, but it would be more correct to say that Denner modified another instrument, the chalumeau, which was common in the 17th century, and which was used by Gluck in the scoring of his earlier operas. Great improvements were made in the clarinet at the beginning of the 19th century, but a much wider field was opened up in 1843 by the application to the instrument of the system of keys, etc., which Boehm had invented for the flute. The clarinet was unused in the orchestra before the production of Rameau's "Acante et Céphise," in 1751, and it was not until the period of Mozart and Beethoven that its employment became general. The clarinet is played with a single reed—a broad strip of cane attached by a clamp to a conical mouthpiece, flattened on one side to form a table for the reed. The latter is pressed against the lower lip of the performer and set in vibration by his breath. There are clarinets of various lengths, and therefore of various keys, but in the orchestra two generally are employed—clarinets in B flat and A, their compass extending from  to  . There is also a bass clarinet.

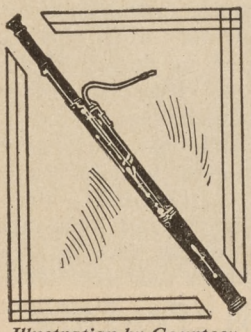


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The Bassoon

THE bassoon is an important member of that family of wind instruments played with a double reed, of which the oboe is also a familiar representative. Descended from the mediaeval schalmeys and pommers, the bassoon first made its appearance in the orchestra in 1659, and it has been a regular constituent of it since the time of Handel. Owing to its supposed resemblance to a bundle of sticks or fagots, the instrument was called by the Italians "fagotto" (German, "fagott"), and it still goes by that name. The total length of the bassoon is about eight feet, but being doubled back upon itself, the length is reduced to about four feet—the whole consisting of five separate pieces. The compass of the instrument is extensive, the lowest note being  ; the highest  . Much has been written about the bassoon's qualities of musical humor, but it is also capable of expressive feeling, especially in the upper register. Two bassoons is the normal number in the orchestra, but three are not seldom used in modern music.

majestically at the base of Vysehrad. The first theme is given forth in E major; the accompaniment figure becomes slower and more powerful, and the whole piece closes in stately, if somewhat too sonorous splendor."

"The Moldau" is, as has been said, the second of the cycle of Smetana's symphonic poems. The first, "Vysehrad," had been completed November 18, 1874. At that time the composer had been totally deaf for twenty-four days. The first performance of "Vysehrad" took place at Prague, January 14, 1875. Following "The Moldau," there was composed "Sarka," which Smetana completed February 20, 1875. The work was produced at Prague May 17, 1877. Five months elapsed before the completion of the fourth number of the cycle. "Zceskych Luhuv A. Hájuv" ("From Bohemia's Fields and Groves") was composed at Jakbenice, and the score was finished October 18, 1875. The first production did not take place until December 10, 1876, at Prague. "Tabor" was written at Jakbenice in 1878 and was first performed at a festival concert given in Smetana's honor at Prague, January 4, 1880. The last of the cycle—"Blanik"—completed at Jakbenice, March 9, 1879, was given its first public hearing at the same concert as that whose program had contained the first performance of "Tabor." The first complete performance of the whole cycle of symphonic poems took place November 5, 1882, at a performance given at Prague for the benefit of Smetana.



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Concert Piece in F Minor, for Pianoforte and Orchestra, Op. 79

Carl Maria von Weber

Born Dec. 18, 1786, at Eutin, in Oldenburg
Died June 5, 1826, at London



THE idea of this Concert-Stück occurred to Weber certainly as early as 1815, when he was living at Prague as musical conductor of the theatre. He wrote to Rochlitz: "I now have the plan of a piano concerto in F minor; but, as concertos in minor without any fixed and awakening idea seldom have any effect on an audience, I have almost unconsciously interwoven with the music—which is seldom the case with me—a sort of story, and the movements of the piece are strung on the threads of this story and take their character from them, and, truly, in such a detailed and at the same time dramatic manner that I see myself obliged to give them the following title: Allegro, 'Separation;' Adagio, 'Lamentation;' Finale, 'Keenest pain, Consolation, Meeting, Jubilation.' Now, as I hate excessively all entitled tone-pictures, it is hellishly hard for me to accustom myself to the idea, and yet it constantly and irresistibly enters my mind, and will persuade me as to its effectiveness. In any event, I do not wish to appear with it in any place where I am not already known, from fear of being misunderstood and reckoned as one of the musical charlatans. What do you think about it?" Rochlitz's answer is not preserved.

Weber's diary gives the following information about the composition of the piece: "Dresden, 1821, February 28: At night thought out completely the concerto in F minor." "Berlin, May 31: Worked on the Concert Piece." Other entries, June 1, 3, 6, 7, 15, 16, show that he was at work on the piece on these days. "June 18: Concert Piece for the pianoforte finished."

Berlin, June 18, 1821, was a memorable day to Weber and for the history of German opera: that night saw the first performance of "Der Freischütz." Yet the composer, who had so much at stake, sat at his desk in the morning, worked two hours, and thus completed the Concert Piece. He took the sheets hardly dry to his wife Caroline, then a convalescent. Jules Benedict was with her. Weber went to the pianoforte and played the piece through to them in a most fiery manner, and as he played he shouted out this commentary: "The chatelaine sits in an upper room. She looks sorrowfully as far as eye can reach. The knight has been for years in the Holy Land. Will she ever see him again? Many bloody battles have been fought. No tiding from him who is her all. In vain her prayers to God, in vain her longings. At last a horrible sight assails her. He is lying on the battlefield—forsaken by his followers—his heart's blood is flowing from his wound. 'Ah, if I could be by his side—and at least die with him!' She falls unconscious and exhausted. Hark, what sounds are those in the distance? What glistens there in the forest in the sunshine? What is coming nearer and nearer? The stately knights and squires all marked with the cross—and waving banners—and a jubilant folk—and there—

'tis he—and now she rushes into his arms. What a tumult of love! What endless and indescribable happiness! How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of true love!"

But Weber did not publish this programme with his score, although Benedict wrote down the words to the best of his recollection, and showed them afterward to the composer, who nodded assent.

The success of "Der Freischütz" was overwhelming, yet when Weber gave a concert in the hall of the theatre on June 25, a week after the production of the opera, there was a very small audience, and the net proceeds were only one hundred and fifteen thalers. It was at this concert that he played for the first time his Concert Piece. The programme also included Beethoven's "Egmont" overture, Weber's scene and aria from "Atala," "Misera me!" (composed in 1811) sung by Mme. Schulze,* and Weber's Nine Variations on a Norwegian Air for pianoforte and violin (composed in 1808), played by the composer and the extraordinary Alexandre Boucher. The latter introduced in a *cadenza* a regular potpourri on airs from "Der Freischütz," beginning with Samiel's typical theme, and at last after a long firework exhibition was unable in any way to get back to the original key, whereupon, as one inspired, he put down his fiddle, embraced the half-angry and half-amused Weber in the face of the audience, and exclaimed with a tear-choked voice: "Ah, grand maitre, que je t'aime, que je t'admire!" The audience broke out in shouts of "Hurrah for Weber!" The composer entered in his diary this note: "Boucher put into his *cadenza* a lot of themes from my opera." He also wrote: "I played for the first time my Concert Piece with enormous success." He played it again in Berlin on June 28 at a concert given by his Viennese friend, the flutist Sedlazek.

Mendelssohn played the pianoforte in London for the first time at a matinée in the Argyll Rooms on May 30, 1829. He wore very long white trousers, a brown silk waistcoat, a black cravat, and a blue dress-coat, and he played Weber's Concert Piece without notes, "a thing then very remarkable." The *Literary Gazette* reviewed his performance as follows: "A German gentleman—with a long Christian name, too long for any Christian to pronounce with impunity—made his début on this occasion, and performed on the piano a piece termed on the card a 'Concert-Stück.' The pianist, however, never once *stuck* in his performance, but, on the contrary, appeared to get through his work with not less satisfaction to his audience than to himself."

The Concert Piece was played in New York as early as December 2, 1848, by Richard Hoffman at a concert of the Philharmonic Society. But was this the first performance in New York?

*Josephine Schulze, born Killitschgy at Vienna, about 1790, was taught by Salieri and afterward by Rhighini. She was engaged in 1810 as first soprano at the Breslau Opera House. She was engaged in 1813 for the Berlin Opera House, and sang there both coloratura and dramatic parts till 1831, when she was pensioned at her own request. In her young operatic days she was described as a finely schooled and blooming maiden with a full and beautiful voice of two ovtaces. She was praised both for her delicacy and agility in bravura and for her ability in dramatic passages to sing clearly above an orchestral forte without shrieking or yelling. She was living in Berlin in 1860.

It has been said that the first performance in Boston was by Alfred Jaell at a concert of the Germania, March 19, 1853. The statement is incorrect, for the work was performed at a concert of the Boston Musical Fund Society on February 9, 1850. I quote from the programme: "Le Croisé (*sic*): concerto pour le pianoforte executed by Mlle. Ida L'Ecluse (from the 'Conservatoire Royale de Bruxelles,' her first appearance in America). Larghetto—Absence—Allegro Passionate (*sic*)—Despair—Presto—Joy—Tempo di Marcia—Return."

It was played in Boston at Philharmonic concerts, December 22, 1855, by William Mason; December 3, 1859, by Arthur Napoleon; at a concert of the Orchestral Union, February 26, 1868, by Carl Eisner; at concerts of the Harvard Musical Association, January 21, 1869, by Alice Dutton; March 31, 1870, by Anna Mehlig; at Thomas concerts by Anna Mehlig, April 5, 13, October 14, 1870, December 20, 1872, and by Madeline Schiller, April 3, 1875; at a concert of the Old Bay State Course, November 9, 1881, by Henrietta Maurer.

The piece has been played at concerts of the Boston Symphony Orchestra by George M. Nowell, December 19, 1885; Ferruccio B. Busoni, January 27, 1894; Alfred Reisenauer, December 16, 1905.

Richard Burmeister played it at a concert in Symphony Hall, Boston, on January 25, 1903, when his own orchestration was used.

The Concert Piece was published in Paris as "Grand Concert de Salon," also as "Morceau de Salon," also as "Le Croisé" (The Crusader).

The autograph score was owned for a time by Charles Voss (1815-82), pianist and composer, of Paris. The statement was made in 1889 that Siegfried Ochs, of Berlin, came into possession of it that year, "after it had been owned by some one in Verona." Voss died at Verona. The score is described as a miracle of neatness and wholly without corrections. The metronomic indications were added by Weber later in blue-black ink.

The Concert Piece, dedicated to the Princess Maria Augusta of Saxony is scored for two flutes, two oboes, two clarinets, two horns, two bassoons, two trumpets, one bass trombone, kettledrums, strings.

Larghetto affettuoso (F. W. Jähns gives *Larghetto ma non troppo*), F minor, 3-4. Flutes, clarinets, and bassoons give out a pathetic theme in harmony. The strings have a melodious figure. Certain notes in the basses are doubled softly by a trombone. This short section leads to a climax, and the pianoforte enters with a preliminary *cadenza,* has the opening theme of the woodwind instruments and is unaccompanied and then embroiders the string passages. There is development for the pianoforte. The chief theme of the next section is hinted at. The main body of the movement is an *Allegro passionato* in F minor, 4-4. Woodwind instruments shriek over a horn pedal-point, and the pianoforte gives out the theme already hinted at. This theme is unaccompanied except for twice repeated chorus of wind instruments. The orchestra comes in *fortissimo;* there is *arpeggio* passage work for the pianoforte, accompanying a melodic phrase for flute and oboe, later for

clarinet and bassoon. Another *tutti,* and there is a modulation to A flat major, the key of the second theme (pianoforte). This theme is developed floridly. The first theme enters, as at first, and a brilliant *coda* diminishes toward the end to *pianissimo.* A bassoon recitative leads to the second movement.

Tempo di marcia, C major, 4-4. The march is given first *pianissimo* by clarinets, horns, and 'cellos, then repeated *pianissimo* by woodwind instruments, horns, trumpets, and drums, with all the strings *pizzicati,* repeated a second time, after a *glissando* scale in the pianoforte, by the whole orchestra *fortissimo.* The march dies away to *pianissimo.* An introductory passage for pianoforte alone leads to the third movement.

Presto giojoso (Jähns has *Presto assai*), F major, 6-8. This movement is a spirited *rondo* on two themes (an episodic theme might also be reckoned as a third theme of the *rondo*). The first, an exuberant melody, full of octave passages in triplets, is followed almost immediately by the second, a series of *arpeggios* for both hands in contrary motion.

The character of this *rondo* and of much of Weber's music, that is to say, the brilliance peculiar to Weber, moved Mr. Vernon Blackburn to say in the *Pall Mall Gazette* (November 28, 1905): "Weber, like so many delicate men, was in his music enormously high-spirited: this song, for example (Agathe's famous scene and air from "Der Freischütz"), is florid in the extreme, and is bright with that peculiar brightness which very often goes hand-in-hand with one who is suffering from consumption, the illness from which he eventually died at an early age."

*
* *

According to the contemporaneous criticism, Weber was one of the greatest and most original pianists of his day. As a boy, he studied the piano with Heuschkel, who had formed himself in all probability in the school of Emanuel Bach. The boy at first rebelled against the dryness of the instruction, but in later years he remembered his teacher gratefully, and said in his autobiographical sketch that he had received from him the best possible, the only true foundation. Weber never studied afterward with any clebrated virtuoso. He wrote about Hummel: "Hummel seemed to set the most store on plenty of runs executed with great clearness. Drawing out and developing the higher resources of the instrument he perhaps undervalues too much." He further said: "Hummel has not made a study of the nature of the pianoforte." Weber studied for himself and invented new effects. As Spitta wrote: "Wide sketches, easy to his long, flexible fingers, bold jumps from one part of the keyboard to another, rapid passages of thirds for one hand (the E flat concerto), or of thirds, sixths, and octaves for both, runs with accompanying chords for the same hand (first movement of the Sonata in C),—such are some of his technical resources, all of real value because used to express really new ideas.

His pianoforte style also shows, within reasonable limits, a leaning to the orchestral."

As a virtuoso, he was famous for his stupendous *crescendo*. There is a story of his astonishing the gray-haired Wieland at the house of Amalia Schopenhauer by this exhibition, so that the poet rose from his seat and burst into tears. There are formidable pianists today who, while they do not perhaps draw tears from the hearer by the fury of perfromance, recall the remark of the concert-goer who was asked if he liked Brahms's symphonies and chamber music: "Brahms? His works are all in two movements. He makes the first, and I make the second." There is a famous *crescendo* passage for the pianist in this Concert Piece.

The growth of Weber's dramatic force may be observed in the three concertos for the pianoforte: the first, in C major, Op. 11 (composed in 1810), is almost wholly in the manner of conventional chamber music of the period; the second, in E flat major, Op. 32 (composed in 1812), is in much freer form, and has more dramatic contents and style—it is possible that it owes its origin to Beethoven's Concerto in E flat, which was published in 1811, and we know from Weber's diary that he bought a copy in January, 1812; the third, this Concert Piece, was composed deliberately as programme music.

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

The Program will be given in the following order:

1. Symphony No. 3, F major, Opus 90.....Brahms
   (a) Allegro con brio.
   (b) Andante.
   (c) Poco allegretto.
   (d) Allegro.
2. Aria from "Tannhauser"—"Dich Theure Halle".....R. Wagner

MAUDE FAY

INTERMISSION

3. Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster".....Weber

MAUDE FAY

4. Scherzo, "The Apprentice Sorcerer".....P. Dukas
   Scherzo (after a ballad of Goethe)

concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

SEVENTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 25, at 3 o'clock
Sunday Afternoon, February 27, at 2:30 o'clock

CORT THEATRE

Soloist—HORACE BRITT, Violoncellist

Tickets for the Seventh Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

PRICES SEVENTH PAIR OF CONCERTS

Friday—$2.00, $1.50, $1.00, 75c; Box and Loge Seats—$3.00
Sunday—$1.00, 75c, 50c; Box and Loge Seats—$1.50

The Musical Association of San Francisco

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The existence and permanence of this Orchestra are made possible by the generous financial support given to the Symphony Concerts by the following Guarantors and Founders of the Musical Association of San Francisco:

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

Sixth Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, February 18, 1916, at 3 o'clock
Sunday Afternoon, February 20, 1916, at 2:30 o'clock

Soloist—MAUDE FAY, Soprano

1. Symphony No. 3, F major, Opus 90.....Brahms
   (a) Allegro con brio.
   (b) Andante.
   (c) Poco allegretto.
   (d) Allegro.
2. Scene and Aria from "Oberon"..."Ocean! Thou Mighty Monster".....Weber

MISS FAY

INTERMISSION

3. Aria from "Tannhauser"—"Dich Theure Halle".....R. Wagner

MISS FAY

4. Scherzo, "The Apprentice Sorcerer".....P. Dukas
   Scherzo (after a ballad of Goethe)

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

SEVENTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 25, at 3 o'clock
Sunday Afternoon, February 27, at 2:30 o'clock

CORT THEATRE

Soloist—HORACE BRITT, Violoncellist

Tickets for the Seventh Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

PRICES SEVENTH PAIR OF CONCERTS

Friday—$2.00, $1.50, $1.00, 75c; Box and Loge Seats—$3.00
Sunday—$1.00, 75c, 50c; Box and Loge Seats—$1.50

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PROGRAM NOTES :: By Felix Borowski

Symphony No. 3, F Major, Opus 90.

Johannes Brahms
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna



BRAHMS wrote much of his third symphony in 1882, but the work was finished in the summer of 1883, at Wiesbaden. The first hearing of the symphony was in an arrangement for two pianos played by Brahms and Ignaz Brüll at Ehrbar's piano house in Vienna. The first production of the work in the orchestral form in which, of course, it was originally conceived and written, took place December 2, 1883, at a Philharmonic concert in Vienna directed by Hans Richter. "The performance was," said Max Kalbeck, "a veritable triumph for the composer, various daily papers and periodicals asserting that not only did it far outshine its predecessors, but also that it was the best thing Brahms had ever produced. Brahms was exceedingly annoyed by this extravagant and unjust praise, especially as it raised expectations which he thought could not be fulfilled."

The second performance of the symphony took place at Berlin, January 4, 1884, and, like that in the Austrian capital, was enthusiastically received. On January 18 Brahms conducted the work himself at Wiesbaden, where it had been composed. The symphony was published in 1884.

The first performance in England was given under Richter, in London, May 12, 1884, and it was brought out for the first time in America on the 24th of the following November, at one of Mr. Van der Stucken's Novelty Concerts, New York. Mr. Theodore Thomas played the third symphony in the first season of the concerts of the Theodore Thomas Orchestra—then the Chicago Orchestra—and it has been replayed in the concerts of twelve later seasons.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* F major, 6-4 time.) Although the principal theme does not actually begin until the third measure the upper part of the three preceding chords plays an important part in the unfolding of the music. The first subject is thus announced:

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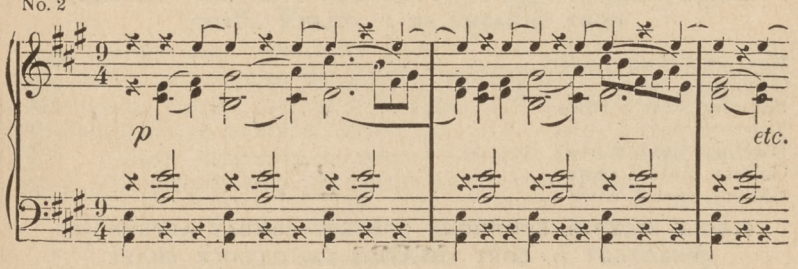
THE LARGEST AND OLDEST TRUST COMPANY IN CALIFORNIA

No. 1.



Compare the bass commencing in the third measure of the quotation with the melody of the preceding chords just referred to. A subsidiary idea, more tranquil, appears in the violins and 'cellos, leading into the second theme, set forth in A major, 9-4 time, by the clarinet and bassoon:

No. 2



The time changes again to 6-4, the oboe giving out the three "motto" notes which opened the movement. The first part closes in A minor and is then given repetition. The Development works out both themes, the "motto" being also heard in the horn and oboe. The Recapitulation begins with the three chords which had opened the movement, the principal subject proper appearing as before, in the violins. The second theme, now in D major, is again given to the clarinets and bassoons. A modulation leads to F major, in which key an elaborate coda closes the movement.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

SEVENTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, February 25, 1916, at 3 o'clock
Sunday Afternoon, February 27, 1916, at 2:30 o'clock

Soloist—HORACE BRITT, Violoncellist

1. Overture to "Anacrèon".....Cherubini
2. "Lied" for Violoncello.....Vincent d'Indy

HORACE BRITT

3. From Suite, "Ballet Scenes," Op. 54.....Alex. Glazounow
   (a) Oriental Dance.
   (b) Marionettes.
4. Prelude—"The Afternoon of a Faun".....Debussy

INTERMISSION

5. Symphony No. 1, B flat major, Op. 28.....R. Schumann
   (a) Andante un poco maestoso—Allegro molto vivace.
   (b) Larghetto.
   (c) Scherzo. Molto vivace.
   (d) Allegro animato e grazioso.

SCHEDULE OF PRICES

SINGLE TICKETS, FRIDAY AFTERNOON SYMPHONY CONCERTS
CORT THEATRE AT 3 O'CLOCK SHARP

Box and Loge Seats	$3.00
Orchestra Seats	2.00
Balcony, first 3 rows	2.00
Balcony, next 5 rows	1.50
Balcony, next 8 rows	1.00
Gallery, first 7 rows	1.00
Gallery, last 8 rows	.75

SINGLE TICKETS, SYMPHONY CONCERT SUNDAY AFTERNOON, FEBRUARY 27, CORT THEATRE, 2:30 O'CLOCK SHARP

Box and Loge Seats	$1.50
Orchestra Seats	1.00
Balcony, first 3 rows	1.00
Balcony, next 13 rows	.75
Gallery	.50

Tickets for the Seventh Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase; except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

II. (*Andante,* C major, 4-4 time.) The subject is given out in four-part harmony by the clarinets and bassoons, as follows:

No. 3.



The theme is repeated in varied form and the second subject enters in the clarinet and bassoon and is taken up five measures later by the oboe and first horn.

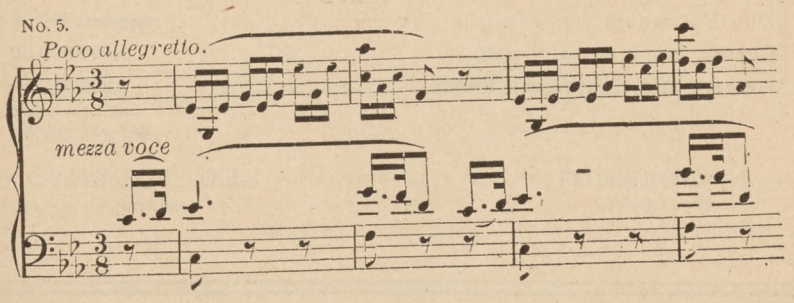
No. 4.



The strings and woodwind answer each other in a two-measure phrase, and a variation of the opening measure of the first theme follows, the movement finally coming to a close with a tranquil coda, based on the material of the principal theme.

III. (*Poco Allegretto,* C minor, 3-8 time.) The movement opens without introduction with this theme in the violoncellos:

No. 5.



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526 CALIFORNIA STREET

SAN FRANCISCO, CALIFORNIA

December 31st, 1915

ASSETS

United States, State, Municipal and other Bonds (market value $16,428,215.00), standing on books at	$15,497,757.54
Loans on Real Estate, secured by first Mortgages	40,622,378.61
Loans on Bonds and Stocks	639,151.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,008,962.64
Total	$61,849,662.02

N. OHLANDT,
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Manager.

After twelve measures, the theme is taken up by the first violins and still later by the flutes, oboes and horns in octaves. The trio then follows in A flat major, its subject being given out by the woodwind:

No. 6.



A tranquil passage follows in the strings, and the theme of the trio again appears. There is heard in the bassoon and clarinet a suggestion of the three first notes of the movement, a long pause on E flat, and the first part returns with the melody in the horn instead of the violoncellos, as before. The theme is taken up by the oboe, and, for the third time, by the first violins and violoncellos. A coda, fourteen measures long, closes the movement.

IV. (*Allegro*, F minor, 2-2 time.) The principal theme of the finale opens in the strings and bassoons. Eight measures are given quotation:

No. 7.



The woodwind takes up this material and a hymn-like theme is presented in A flat major by strings and wind. A forceful passage is then given out by the full orchestra (trombones excepted), leading to the second subject proper, which is sung in C major by the horns and violoncellos, as follows:

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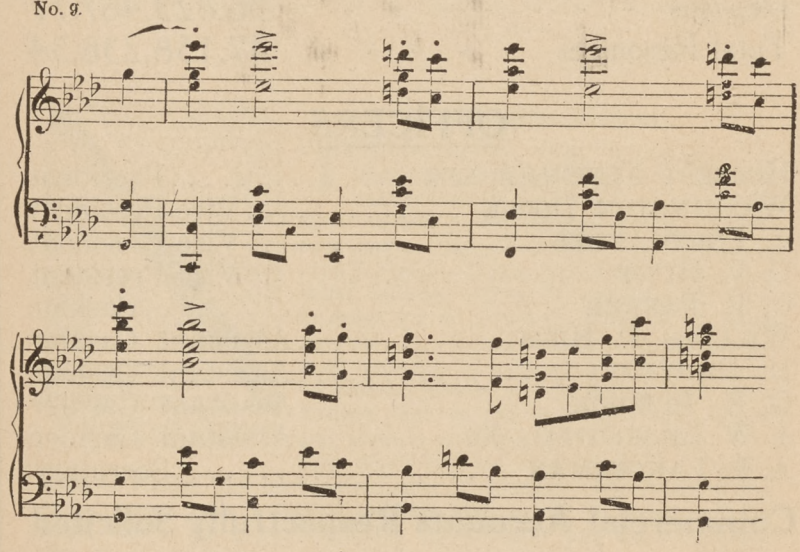
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EXCEPT SUNDAY

No. 8



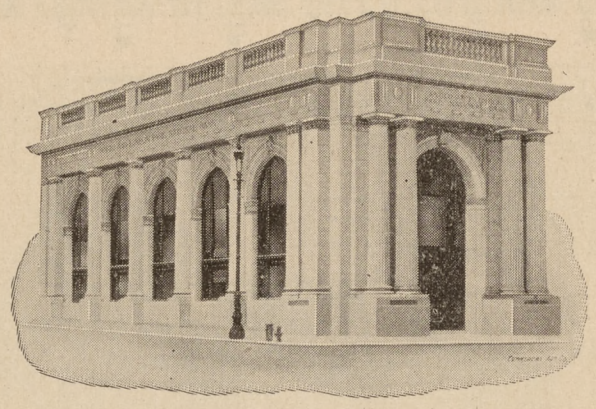
This theme is, in its turn, followed by the following subsidiary one shouted forth by the full orchestra:

No. 9.



. The Development is concerned with the opening theme, but the space devoted to actual working out of this material is limited. Yet the Recapitulation is employed for the purposes of development as well as for that of repetition.

The Anglo & London Paris National Bank



Capital - - - - - - - -	$ 4,000,000.00
Surplus & Undivided Profits -	2,010,809.92
Deposits - - - - - - - -	36,823,467.77
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This closing division presents the principal theme in the woodwind, only partially in accordance with the form in which it stood at the opening of the movement. The hymn-like subject is suggested rather than actually repeated, and the same may be said of the passage leading to the second theme. The second subject appears in F major, its subsidiary section being in F minor.

The Coda begins with development of the principal theme, and there is further working over of the hymn-like subject in the brass and woodwind. At the end there re-appears the "motto" notes which opened the first movement and—in a tremolo of the first violins—the beginning of the principal theme of that movement. With this material the symphony comes to its conclusion.

Instruments of the Orchestra

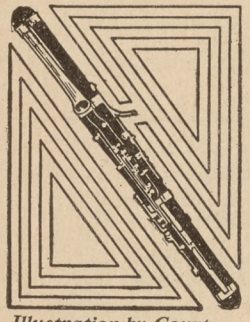


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The Double-Bassoon

THIS instrument, called "contrafagotto" in Italian, "contrafagott" in German and "contre-basson" in French, stands in the same relation to the bassoon that the double-bass does to the violoncello. The instrument used in French, German and English orchestras is not, however, uniform in outward appearance, in range nor in quality of tone. Of the three varieties, the German double-bassoon is the most desirable, for its tone is of finer quality, its compass greater and its lowest notes more distinct than is the case with the French and English instruments. The modern German double-bassoon owes much of its excellence to Heckel, the instrument maker of Biberich, who invented the heckelphone. It is a conical wooden pipe, as to its form, and the metal bell at the upper end points downwards. The double-bassoon, like the double-bass, has its music written for it an octave higher than the sounds which it is required to play—this in order to avoid the confusion which would result in the use of many ledger-lines, for the instrument descends into the bass as far as  .

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

EIGHTH SYMPHONY PROGRAM

Friday Afternoon, March 10, 1916, at 3 o'clock
Sunday Afternoon, March 12, 1916, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 4, B flat major, Op. 50 ..... Beethoven
   (a) Adagio—Allegro vivace.
   (b) Adagio.
   (c) Allegro vivace—Un poco meno allegro.
   (d) Allegro ma non troppo.
2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15 ..... P. Scheinpflug
3. Lyric Suite, from Op. 54 ..... Grieg
   (a) Shepherd Boy.
   (b) Norwegian Rustic March.
   (c) Nocturne.
   (d) March of the Dwarfs.
4. Dramatic Overture. "Husitzka" ..... Dvorak

NINTH SYMPHONY PROGRAM

Friday Afternoon, March 24, 1916, at 3 o'clock
Sunday Afternoon, March 26, 1916, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 13, G major ..... Haydn
   (a) Adagio—Allegro.
   (b) Largo.
   (c) Menuetto: Allegretto.
   (d) Finale—Allegro con spirito.
2. "The Pied Piper," Symphonic Poem ..... Frederic Jacobi
   (First Performance Anywhere)
3. Soloist.

INTERMISSION

4. Symphony No. 3, "Eroica," E flat major, Op. 55 ..... Beethoven
   (a) Allegro con brio.
   (b) Marcia Funebre. Adagio assai.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro molto.

TENTH SYMPHONY PROGRAM

Friday Afternoon, March 31, 1916, at 3 o'clock
Sunday Afternoon, April 2, 1916, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 7, C major ..... F. Schubert
   (a) Andante—Allegro ma non troppo.
   (b) Andante con moto.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro vivace.

INTERMISSION

2. Overture, "Genoveva" ..... Schumann
3. "Till Eulenspiegel's Merry Pranks" (Rondo), Op. 28 ..... Richard Strauss

Scene and Aria
"Ocean! Thou Mighty Monster!"
From "Oberon"

Carl Maria von Weber
Born Dec. 18, 1786, at Eutin
Died June 5, 1826, at London



"OBERON" or "The Elf-King's Oath" was Weber's last opera and almost his last composition of any kind. It was completed in London April 9, 1826. The great number presented this afternoon is from the second act of the opera, where it is sung by Reiza as the tempest gradually subsides under the cheering rays of the setting sun. The original English text follows:

Ocean! thou mighty monster, that liest curl'd
Like a great, green serpent round about the world—
To musing eyes thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then Ocean, thou art terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
'In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold, 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And now the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

But what gleams so white and fair
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird I mark,
Joy! it is a boat, a sail!
And yonder rides a gallant bark
Unimpair-ed by the gale!

Oh transport! My Huon! hastens down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! They answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd!

SOLOIST

NEXT PAIR OF CONCERTS

HORACE BRITT

VIOLONCELLIST

Born in Antwerp, Belgium, in 1881, of Belgian parents, Mr. Britt at an early age went to Paris. He studied at the National Conservatory under Mons. Jules Delsart for the violoncello and Mons. Albert Lavignac for theory. He graduated in 1895, at the age of fourteen, winning the much coveted first prize. Mr. Britt appeared as soloist with the Lamoureux Orchestra and the Colonne Orchestra, Paris; also with the Royal Orchestras of the Brussels and Antwerp Opera Houses. He appeared in London, under the baton of the late August Manns, and in this country was soloist with the Thomas Orchestra, Chicago, the Philadelphia Orchestra, and others. He held the position of first 'cellist with the Metropolitan Opera House Orchestra, New York, and later joined the Philharmonic Society of New York under Gustave Mahler. Until recently Mr. Britt was a conductor with the Boston Opera Company, and was the principal violoncellist of the Exposition Symphony Orchestra.

"Tannhäuser,"
"Dich Theure Halle"

Richard Wagner
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THIS is sung by Elizabeth in the second act of "Tannhäuser," the scene being the Hall of Minstrels in the castle of Wartburg. The aria is Elizabeth's joyous greeting to the Hall of Song, rendered dear to her by its associations with Tannhäuser, whom she loves.

Dich, theure Halle, grüss' ich wieder,
Froh grüss ich' dich, geliebter Raum!

In dir erwachen seine Lieder,

Und wecken mich aus düstrem Traum.
Da er aus dir geschieden,
Wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
Die Freude zog aus dir.
Wie jetzt mein Rusen hoch sich hebet,
So scheinst du jetzt mir stolz und hehr;
Der dich und mich so neu belebet,

Nicht länger weilt er ferne mehr.
Sei mir gegrüsst! sei mir gegrüsst!

Dear hall of song, I give thee greeting!
All hail to thee, thou hallowed place!
'Twas here that dream, so fleet and fleeting,
Upon my heart his song did trace.
But since by him forsaken,
A desert thou dost seem:
Thy echoes only waken
Remembrances of a dream.
But now the flame of hope is lighted,
Thy vaults shall ring with glorious war,
For he whose strains my soul delighted,
No longer roams afar.
All hail to thee, thou hall of glory!
Dear to my heart, thou hall of glory!

"L'Apprenti Sorcier" (Scherzo)

Paul Dukas
Born October 1, 1865, at Paris

"L'APPRENTI SORCIER," entitled on the score "an orchestral scherzo," has for its pictorial basis the poem "Der Zauberlehrling," written by the German poet Goethe in 1796, and published two years later. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the arm of the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles his dismay is doubly increased. For now both parts of the broom are speeding to the river bank! As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment, takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

"L'Apprenti Sorcier" was given its first performance at a concert of the Société Nationale, May 18, 1897, in Paris. Its first performance in America was given by Mr. Theodore Thomas on January 14, 1899.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and double bassoon, four horns, two trumpets and two cornets, three trombones, three kettle drums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

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The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

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Founded December 20, 1909 :: Incorporated February 3, 1910

Seventh Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, February 25, 1916, at 3 o'clock
Sunday Afternoon, February 27, 1916, at 2:30 o'clock

Soloist—HORACE BRITT, Violoncellist

1. Overture to "Anacrèon".....Cherubini
2. "Lied" for Violoncello.....Vincent d'Indy

HORACE BRITT

3. From Suite, "Ballet Scenes," Op. 52.....Alex. Glazounow
   (a) Oriental Dance.
   (b) Marionettes.
4. Prelude—"The Afternoon of a Faun".....Debussy

INTERMISSION

5. Symphony No. 1, B flat major, Op. 38.....R. Schumann
   (a) Andante un poco maestoso—Allegro molto vivace.
   (b) Larghetto.
   (c) Scherzo. Molto vivace.
   (d) Allegro animato e grazioso.

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

EIGHTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, March 10, at 3 o'clock
Sunday Afternoon, March 12, at 2:30 o'clock

CORT THEATRE

Tickets for the Eighth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

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PROGRAM NOTES :: By Felix Borowski

Overture to "Anacreon"

Luigi Cherubini

Born Sept. 14, 1760, at Florence
Died March 15, 1842, at Paris

"ANACREON, or L'Amour Fugitive" was Cherubini's twentieth opera. He had begun the work early in 1803, and the piece was produced on the 4th of October at the Opéra, Paris, with, however, but little success. Cherubini attributed this failure to the antagonism of a clique which he imagined was arrayed against him; but the real truth of the matter could be discovered in the futile text which had been arranged by Mendouze. The opera-going public of the early nineteenth century was not over-particular as to the probability of the stories or the consistency of the dramatic incidents provided by the librettists of its day. But the naive attempts of Mendouze to put the adventures of Anacréon into operatic form were not to be taken seriously even by Parisian amusement seekers who had gazed at the impossibilities of many a dramatic product and thought them very natural indeed.

When Anacréon, in one of the scenes of the ballet-opera, asked one of his attendants whether he would take anything to drink, and addressed him as "interesting slave," the audience went into such convulsions of merriment that it was feared the piece would be brought to a premature conclusion.

It was not likely that Cherubini's opera could survive the ridicule which its librettist brought upon it. There were a number of performances in Paris, and (with a very poor translation of the French text made by Stegmeyer) "Anacréon" was also played a few times in Vienna; but the work eventually dropped out of the dramatic repertoire, and only a few numbers of it survived. Principal of these was the Overture; the air "Jeunes filles aux regards doux," sung by Corinne; a quartette, "Des nos cœurs pur," and a Bacchanalian chorus, "Honneur au Dieu de la vendage." At the end of the first act there was a storm scene which attracted much admiration, and which Castil-Blaze, the author of "L'Opéra en France" declared, "takes rank among the most renowned tempests that have thundered in our theaters from the time of Marais' 'Alcione' (1706) until that of 'William Tell' (1829)."

It is evident that Cherubini himself realized that the Overture to "Anacréon" was one of the strongest works that had been created by his pen, and that its possibilities of life far exceeded those of any other number of the opera. Nor was this conviction unshared by others. When the Philharmonic Society of London was founded in 1813 the Overture to "Anacréon" was the piece with which the organization inaugurated its long and glorious career.

"Anacréon" has been a subject of dramatic treatment by many writers. One of the earliest was an opera by Antonio Sartorio performed at Venice in 1678. Rameau produced his ballet-héroique, "Anacréon," at the Académie Royale de Musique at Paris in 1757. There was a setting by Raymont brought out at the Beaujolais Theatre some eight years later. There have been operas by Horsisky (1791,

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at Rheinsberg); Grétry ("Anacréon chez Polycrate," Paris, 1797); Beaulieu (1819); Ebell ("Anakreon in Ionien," Breslau, 1810); Frl. von Beaumesnil (1819?); Mercadante (Anacreonte in Samo," Naples, 1820). Méhul wrote an "Anacréon"—a youthful effort—but the work was never given a production.

The overture to Cherubini's "Anacréon" is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The material employed in the overture is largely drawn from the opera itself. The main movement is preceded by an Introduction (*Largo assai,* D major, 2-2 time) which consists of ten measures of prefatory chords in the full orchestra, followed by a section in which the two horns and various woodwind instruments alternate in conversational passages. This leads through a *fortissimo* chord into the *allegro.*

The main section of the overture (*Allegro,* D major, 4-4 time) is not written in sonata form, but is a freely constructed movement based almost throughout on the subject presented by the violins four measures after the *Allegro* begins. There is also some employment made in later portions of the piece of the little figure with which the violoncellos open the movement. In earlier days the attention of connoisseurs was attracted by the long-continued *piano,* which is maintained for nearly fifty measures after the subject has been announced. The lengthy *crescendo* which follows was also pointed out as having been the forerunner of the celebrated effects which Rossini afterwards employed so liberally in his overture.*

After the opening matter has been worked out at some length the key changes to F major, and a vigorous section appears in which the full orchestra takes part—former material being, however, also employed. There is a gradual *diminuendo,* and, after a pause, imitative scale passages are brought forward in the strings. Soon the opening theme of the overture appears in the violins, and this matter is worked out until the close. A sonorous coda brings the overture to its conclusion.

*Rossini's famous crescendo was first employed by him in the opera "La Pietra del Paragone," which was produced at La Scala in 1812. These cumulative effects of orchestral tone were, however, not at all uncommon even then. Mosca accused Rossini of stealing the effect from his opera, "Pretendenti delusi," but Mosca himself had heard it previously in the works of Pietro Generali and other writers.

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PROGRAM NOTES :: By Felix Borowski

Scenes de Ballet, Opus 52

Alexandre Glazounow
Born Aug. 10, 1865, at St. Petersburg

GLAZOUNOW composed this suite of eight movements at St. Petersburg in 1894 and published it the following year with a dedication to the artists of the orchestra of the Russian Opera at St. Petersburg. The work as a whole calls for the following orchestra: Two flutes, piccolo, two oboes (one interchangeable with an English horn), three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, glockenspiel, triangle, tambourine, harp and strings. The movements are simply constructed and require but little analysis.

I. Préambule. (Allegro, A major, 12-8 time.) The main theme is preceded by an extensive Introduction which begins with a fanfare for the horns and trumpets. The principal subject (Allegretto, 6-8 time) is given out by the first violins and is taken up by the woodwind.

II. Marionettes. The movement opens, after a short Introduction, with a theme (Allegro, D major, 3-8 time) in the piccolo, the glockenspiel taking a prominent part. The trio, in G major, brings forward a subject in the first violins, part of it being played in harmonics by a solo instrument. Following this the third division appears as a modified repetition of the first. With the exception of two horns no brass instrument are employed in the instrumentation of the piece.

III. Mazurka. (Allegro, F major, 3-4 time.) Twenty-eight introductory measures precede the entrance of the principal theme, which is announced by the full orchestra. After subsidiary ideas have been put forward the trio—in D major—is reached. In this the violins and horns give out the theme over a drone bass played in open fifths by the clarinets, bassoons, violoncellos and double basses. The third part repeats—with certain modifications—the opening portion of the piece.

IV. Scherzino. (Allegro, A major, 2-4 time.) The movement is almost entirely constructed from the matter presented at the beginning of it by the muted strings and woodwind instruments.

V. Pas d'Action. (Adagio, D major, 4-4 time.) Upon the expressive theme announced by the violoncellos after one measure of introduction the whole movement is based. With this theme other instruments—especially the first violins—play as in a duet. A tranquil coda brings the piece to a conclusion.

VI. Danse Oriental. (Allegretto, G minor, 3-8 time.) The subject is given out in the third measure by the oboe over a curious accompaniment in the strings, the rhythm of which is punctuated by strokes of the tambourine.

VII. Valse. This movement opens with an Introuction (Allegro moderato, C major, 3-4 time), the theme appearing in the thirteenth measure in the violins. The trio, in A flat major, is announced by a solo violin, the flute taking up a second section of it. The third part repeats the first, and a coda makes use of the material of the Introduction.

VIII. Polonaise. An Introduction (Moderato, A major, 3-4 time) twenty-three bars long precedes the principal subject. The material of this is built on an organ point and foreshadows the rhythmical figure of the theme of the movement proper. The chief subject is given out forte by the full orchestra. This having been worked over the trio is presented by the oboe, lightly accompanied by the strings. The first subject returns and the piece is brought to an end by a coda of sonorous brilliancy.

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Loans on Real Estate, secured by first Mortgages	40,622,378.61
Loans on Bonds and Stocks	639,151.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,008,962.64
Total	$61,849,662.02

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President.

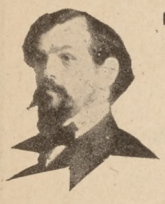
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PROGRAM NOTES :: By Felix Borowski

Prelude,
"The Afternoon of a Faun"

Claude Debussy

Born Aug. 12, 1862, at St. Germain
(Eclogue by S. Mallarmè)



THE artistic aims and achievements of Stéphane Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Aprés-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycée Fontanes in Paris. His was an existence—as Edmund Gosse wrote*—"spent in a Buddhistic calm, in meditation." Nevertheless Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet† and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past . . . . They make infinite experiments, they feel the way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition.". In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Aprés-Midi d'un Faune," but the

*"Questions at Issue." 1893.

†Eduard Manet (1833-1883) was a painter of the Impressionistic school who reflected in his art much of the spirit that went to the creation of Mallarmè's poetry. He provided illustrations,—in addition to "The Afternoon of a Faun,"—to Cross' "Le Fleuve," Champfleury's "Les Chats" and "The Raven" of Edgar Allen Poe. Owing to the unconventional nature of many of his subjects Manet was refused a place for his pictures in the Salon and other public exhibitions. But he gave exhibitions of his own and he had many ardent admirers, among them being Emile Zola, who wrote an appreciative critique upon his art.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

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Friday Afternoon, March 10, at 3 o'clock
Sunday Afternoon, March 12, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 4, B flat major, Op. 50 ..... Beethoven
   (a) Adagio—Allegro vivace.
   (b) Adagio.
   (c) Allegro vivace—Un poco meno allegro.
   (d) Allegro ma non troppo.

INTERMISSION

2. Overture to a comedy of Shakespeare (introducing an English Melody of the 16th century), Op. 15 ..... P. Scheinpflug

3. Lyric Suite, from Op. 54 ..... Grieg
   (a) Shepherd Boy.
   (b) Norwegian Rustic March.
   (c) Nocturne.
   (d) March of the Dwarfs.

4. Dramatic Overture, "Husitzka" ..... Dvorak

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substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

". . . . A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep . . . ."

Debussy's prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

SOLOIST

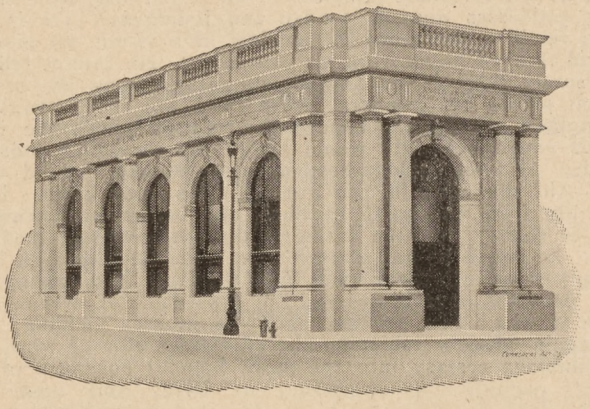
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PROGRAM NOTES :: By Felix Boworski

Symphony No. 1, B Flat, Opus 38

Robert Schumann

Born June 8, 1810, at Zwickau
Died July 29, 1856, at Endenich, near Bonn



ALTHOUGH this B flat symphony was published in 1841 as Schumann's first he had made a previous essay in this form of composition in 1832-33. A symphony in G minor was a product of this period, and it is certain that the first movement of it—perhaps then the only completed movement—was performed at a concert given at Zwickau, Schumann's birthplace, in 1832. It was also played at Schneeberg the following year. The symphony in B flat was begun at Leipzig in January, 1841, the first sketch of the work having occupied Schumann only four days—January 23-26. The complete first movement was finished February 4, the second and third movements February 13 and the finale was finished seven days later. The work was, as we know from the master himself, written with a steel pen which he had picked up as it lay on Schubert's grave at Vienna. There were, however, two things which it is certain went to inspire Schumann to the composition of this symphony. One of these was his happiness in his marriage with Clara Wieck, happiness which had been gained after many a long month of disappointment, of doubt, of opposition. The other—and this Schumann actually testified to—was the influence of Spring. "I have during the last few days," he wrote to Wenzel, "finished, in sketch at least, a labor which has filled me with joy, which has also almost exhausted me. Just think of it, a whole symphony, and, what is more, a Spring symphony." To Spohr Schumann also testified that he composed his symphony "in the vernal longing which influences men until they grow aged, an emotion that surprises them every year." Moreover, the master stated that he believed "that the period at which the symphony was created influenced its form and character, and shaped it as it is."

But it was not only Spring itself which moved Schumann to the creation of his work. A poem by Adolf Böttger had its share in the impulse. Schumann was on friendly terms with Böttger, and he presented the poet with a picture of himself upon which he inscribed the two opening measures of the symphony with the legend: "Beginning of a Symphony suggested by a poem of Adolf Böttger. To the poet in remembrance of Robert Schumann."

The poem is in itself somewhat gloomy. It concerns the Spirit of the Cloud which, dark and heavy, hides heaven and happiness and brings shadows to darken the light of the soul. Only in the last line does the significance of Schumann's inspiration become clear. In this Böttger wrote: "O turn, O turn thy course,—In the valley blooms the Spring!"

The following are Böttger's stanzas:

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

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Und Nacht verhüllt der Liebe Stern!

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

Concerning Böttger and the connection between his poem and Schumann's symphony the following matter was communicated to Mr. Philip Hale by Mr. John Kautz, of Albany, N. Y., who knew Böttger:

"Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann symphony in B flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'"

Continuing, Mr. Kautz said further: "Adolph Böttger, during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipzig, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipzig brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonished her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music."

The first hearing of the symphony was given by Schumann on the piano at his house in Leipzig, February 14, 1841, where he played it for the benefit of his wife, Clara, and his friend E. F. Winzel, a co-laborer on the *Neue Zeitschrift für Musik*, and Ernest Pfundt, a celebrated kettle-drummer of the day and a cousin of Schumann's wife. The first orchestral rehearsal of the work took place March 28, at the Gewandhaus under Mendelssohn's direction. It was at this that the opening measures of the symphony, given to the trumpets and horns a third lower than they stand at present, disclosed Schumann's inexperience of instrumen-

tation. By reason of the ineffective nature of this passage* the opening phrase was altered.

The symphony was given its public production March 31, 1841, at a concert given by Clara Schumann for the Gewandhaus Orchestra Pension Fund. That the success was great we know from numerous authorities. "I never heard a symphony received with such applause," wrote Clara Schumann in her diary. Schumann himself wrote in May, 1841: "How happy I was at the performance! I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

The B flat symphony was played at St. Petersburg—at a soiree of Prince Wielhorsky and conducted by the composer—as early as 1844. In Vienna it was heard in 1847, and there, as in London in 1854, it was received with caustic comments by the reviewers. It was much more successful in Paris in 1862 when Pasdeloup played portions of it at a concert in 1862 and later in its entirety in 1867. The work was not played in Spain until 1897, when it was brought out May 20, at Madrid. The symphony was published in 1841, orchestral parts only; in 1853 the score was given to the world. Schumann affixed the following dedication: "Dedicated to His Majesty, Friedrich August, King of Saxony, with deepest respect."

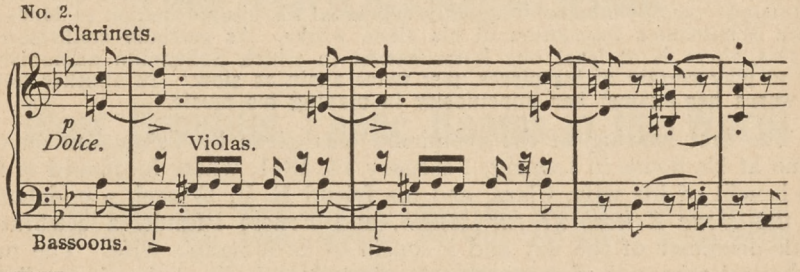
I. (*Andante un poco maestoso*, B flat major, 4-4 time.) An Introduction thirty-eight measures long precedes the main movement. A *crescendo* and *accellerando* at the close of this leads into the principal subject of the *Allegro Molto vivace* (B flat major, 2-4 time). The material of this theme—a few measures are quoted here:

No 1.



is drawn from the opening measures of the Introduction. Some forty measures are occupied in working over this theme, and following it the second subject appears in the clarinets and bassoons:

No. 2.



*When Mendelssohn played the symphony in 1845 at Leipzig Schumann, then being at Dresden, wrote to him, "You are now in the middle of my symphony. You remember the first rehearsal in 1841, and the stopped notes in the trumpets and horns at the beginning. It was exactly as if they had caught cold, and I am still obliged to laugh whenever I think of it."

The Exposition is repeated and it is immediately followed by the Development which is concerned principally with the first eight notes of the principal theme, although episodical material is also employed in combination with it. The Recapitulation opens with its principal subject rather in the manner of the Introduction than in that employed at the opening of the *Allegro*. The second subject is presented much as before and new material is brought forward in the closing section of the Coda.

II. (*Larghetto*, E flat major, 3-8 time.) This movement is based on the following theme sung—this expression is far from being inappropriate—by the first violins. It opens as follows:

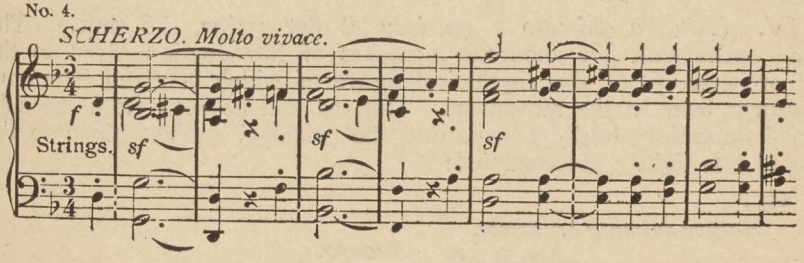
No. 3.



This theme is in turn taken up by the violoncellos and the oboe and horn, the accompaniment each time being made more elaborate. At the close the trombones entone solemnly a phrase foreshadowing the opening theme of the Scherzo, into which the slow movement leads without break.

III. Scherzo. (*Molto vivace*, D minor, 3-4 time.) The principal subject opens in G minor in the strings as follows:

No. 4.



The sixteen measures which form the first part are repeated. The second part opens with a dialogue between the clarinet and bassoon, followed by a repetition of the opening sixteen measures of the Scherzo. This division is also repeated.

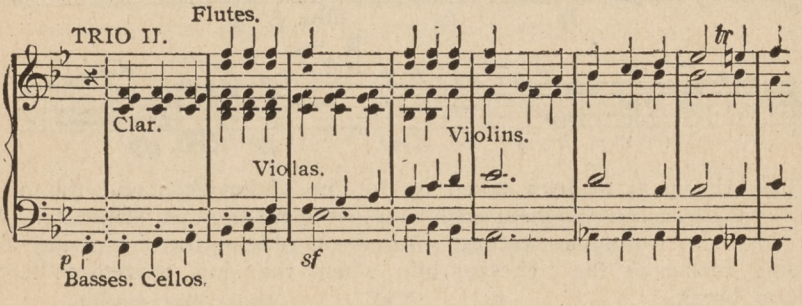
There are two trios. Trio 1 (*Molto piu vivace*, D major, 2-4 time) is based mainly on the conversational passage between the strings and wind with which it opens:

No. 5.



After extended treatment of this the Scherzo returns (No. 4). The second trio follows immediately with material of which the first eight measures are quoted:

No. 6.



The Scherzo is again repeated and is followed by a coda, the material of which is drawn partly from the second division of the Scherzo and partly from the first trio.

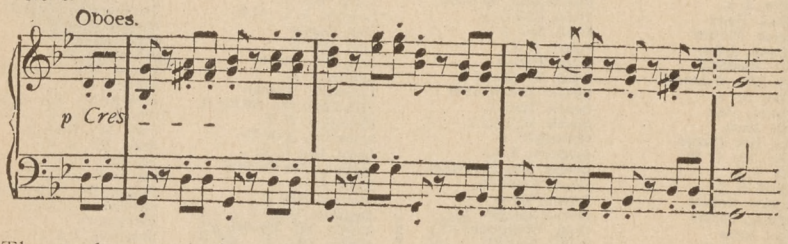
IV. (*Allegro animato e grazioso,* B flat major, 2-2 time.). The finale opens with five sonorous measures of introduction given to the full orchestra *forte,* the rhythmical figure of which is given important treatment later in the movement. This, as will be seen from the subjoined quotation, leads at once into the principal subject given to the first violins lightly accompanied:

No. 7.



After this tripping figure has been tossed back and forth between the first and second violins a new idea is heard in the strings (*pizzicato*) and woodwind,* its second phrase, brusquely set forth by the strings in octaves, being indebted to the opening measures (No. 7) of the movement. Four measures of the first phrase are quoted below:

No. 8.



The real second theme occurs in F major—the orthodox key—in the clarinets and bassoons, to be continued by the oboe, and then repeated *ff* in the full orchestra. Its rhythmical outline is also drawn from the introduction of the movement. At the close of this the Exposition is repeated.

The Development is largely taken up with a working out of the introductory phrase. A cadenza for the flute leads into the Recapitulation, the opening phrase of the principal subject being played two octaves apart by the flute and first bassoon. The remaining subjects are repeated much as in the Exposition and a coda of some brilliance brings the movement, and the symphony, to a close.

*There is a curious resemblance in this to the Canzonetta of Mendelssohn's string quartet in E flat major, Opus 12, a work which antedated Schumann's symphony by twelve years.

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*Wilson, J. C.
Winship, Emory
Wise, Otto Irving
Worden, Clinton E.
*Zeile, Frederick W.

*In Memoriam.



NOTICE

Owing to numerous complaints which have been made, the management respectfully requests that the audience refrain from putting on hats and wraps until the end of a number; that those of the audience desiring to leave before the end of the concert do so between numbers; and that ladies remove their hats.

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PROGRAM NOTES :: By Felix Borowski

Symphony No. 4, B Flat, Opus 60

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna



THE fourth symphony of Beethoven was composed in 1806, probably in the summer of that year. Beethoven had had much worry with the production of his opera "Fidelio," which had been brought out in its first form the previous year, and in a revised version in 1806 (March 29). Both these productions had been wanting in success, and there had been, too, much disturbance and anxiety by reason of the war and the French occupation of Vienna. It was natural, therefore, that Beethoven should have sought rest and contentment in the rural surroundings that he loved. He went first to Martonvásar, where dwelt his friend, Count Brunswick, and where dwelt with him his sister, Countess Theresa. Before this visit Beethoven had become enamored of this handsome scion of the Brunswick and she—the "Immortal Beloved"— had loved him in her turn. "Beethoven must have been inspired by the very genius of happiness," wrote Grove, "when he conceived and worked out the many beautiful themes of this joyous composition." Was this symphony finished at Martonvasár? We do not know; but it is certain that when the visit to Count Brunswick came to an end Beethoven proceeded to the country seat of Prince Lichnowsky and while at that place worked at other compositions —probably the piano concerto in G, the Rasoumowsky quartets, opus 59, and the thirty-two variations for piano in C minor, which, with the symphony, were brought back complete when the composer returned to Vienna. As the symphony is dedicated to Count Franz Oppersdorf this is a fitting place to state that during Beethoven's visit to Prince Lichnowsky he and the prince paid a visit to Count Opperdorf's castle near Oberglogau, and the count—an excellent amateur musician—later commissioned the composer to write a symphony for him, for which he offered 350 florins—a little over ninety dollars. This was in 1807; but in the following year Beethoven, who had intended the fifth symphony for the count, wrote a letter—somewhat abashed in tone—to explain that he had been obliged to dispose of this symphony and also another, but that the work which had been ordered would shortly find its way to Oberglogau. Count Oppersdorf received the symphony in B flat soon after this, but it is evident from the fact that his relations with Beethoven ceased from that time that he was piqued at the treatment which he had received. The fourth symphony was first performed in the middle of March, 1807, at a concert given—to quote the *Journal des Luxus und der Moden*—"in the dwelling house of Prince L." This could have been Prince Lichnowsky or Prince Lobkowitz. Beethoven's biographer, Thayer, believes the concert to have taken place in the mansion of Prince Lobkowitz. Two concerts were given at this place, their programs exclusively devoted to Beethoven's compositions—the

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four symphonies, the overture to "Coriolanus," a piano concerto and some arias from the opera "Fidelio." There was a second performance of the symphony at a charity concert given at the Burg Theater, Vienna, November 15, 1807, and a third took place about New Year at one of the performances of the Concerts of Amateurs. These were very distinguished affairs. The orchestra was made up of aristocratic dilettante who engaged certain members of the Wiener Theatre to play the wind instruments. The concerts—given at first in the Mehlgrube, and later in the large hall of the University—were at first conducted by the banker Haring, but by reason of dissensions he gave place to Clement. A number of Beethoven's works were given a hearing, most, if not all, having been directed by the master himself. The fourth symphony was published in 1809, the separate orchestral parts only being printed. The score—a volume of 195 pages—appeared in 1821. In 1807 (April 20) Beethoven had entered into negotiations with the pianist Clementi, who was the proprietor of a music business in London, to dispose of the rights for Britain of the fourth symphony, the overture to "Coriolanus," the fourth piano concerto, that for violin and its piano arrangement, for the sum of two hundred pounds ($1,000). Of the first performances in foreign countries it is possible to say that the first authentic interpretation of the symphony in London was by the Philharmonic Society in 1821, but it had probably been played before, since until 1821 no precise records were kept of the concerts, which began in 1817. In France the fourth symphony would seem to have been performed for the first time on February 21, 1830, at a performance of the Société des Concerts. In Spain it was given, with the eight other symphonies, in 1878, at Madrid. The first hearing in Russia was in March, 1846, at St. Petersburg. The Philharmonic Society of New York interpreted the work for the first time on November 24, 1849.

The Fourth Symphony is scored for the following orchestra: one flute,* two oboes, two clarinets, two bassons, two horns, two trumpets, kettledrums and strings.

I. The first movement is preceded, as in the case of the first, second and seventh symphonies, by an Introduction. This prefatory division (*Adagio,* B flat major, 4-4 time) begins with a long held B flat in the wind, with a mysterious descending passage in the strings. Note the subtle relationship of the detached notes in the sixth measure (played by the first violins) to the similarly written notes of the principal subject in the *Allegro.*

The main movement (*Allegro vivace,* B flat major, 2-2 time) opens with a chord repeated six times in succession, *fortissimo,* and following this the first violins give out a vivacious passage which is answered by the woodwind:

*It would be interesting to know why Beethoven, who used two flutes in the instrumentation of all his other symphonies, employed only one in the fourth. In only three of the symphonies—Nos. 5, 6 and 9—are trombones employed, and in only two has Beethoven written for more than two horns.

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Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

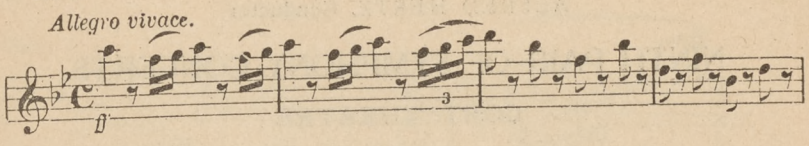
LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
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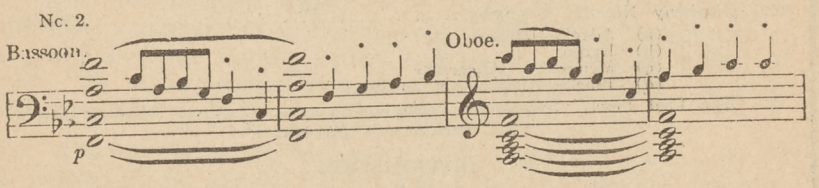
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No. 1.



The transitional passage leading to the second subject makes employment of the material already heard, and of a new syncopated idea in the woodwind. The second theme appears in F major as a conversation, so to say, between the bassoon, oboe and flute:

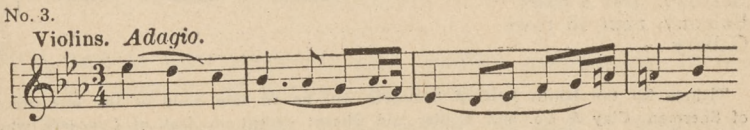
No. 2.



Another section of this subject—following a long *crescendo*—is given out as a canon between the clarinet and bassoon. There is a codetta based on the syncopated passage preceding the second theme. The Development is of masterly construction. A very large portion of it is devoted to a working out of the opening theme of the movement, over which there runs occasionally a melody of graceful charm. There is a remarkable passage toward the close, consisting of a long roll for the kettledrum with a curious twittering figure in the strings, a gradual *crescendo* leading into the Recapitulation, the principal subject of which is announced by the full orchestra. The second theme appears in B flat major, to be followed by a lengthy coda in which further development is given to the opening theme.

II. (*Adagio,* E flat major, 3-4 time). This movement, like the first, is in sonata form. Berlioz said of it that "its form is so pure, its melodic expression so angelic and of such irresistible tenderness, that the prodigious art of the workmanship completely disappears." The opening introductory measure, given out by the second violins, is made of great importance in the development of the movement. The first theme is sung by the first violins and repeated by the woodwind:

No. 3.



The second subject, in B flat, is given to the clarinet, beginning as follows:

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

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Friday Afternoon, March 24, 1916, at 3 o'clock
Sunday Afternoon, March 26, 1916, at 2:30 o'clock

CORT THEATRE

1. Symphony No. 13, G major.....Haydn
   (a) Adagio—Allegro.
   (b) Largo.
   (c) Menuetto: Allegretto.
   (d) Finale—Allegro con spirito.
2. "The Pied Piper," Symphonic Poem.....Frederic Jacobi
   (First Performance Anywhere)

INTERMISSION

3. Symphony No. 7, C major .....F. Schubert
   (a) Andante—Allegro ma non troppo.
   (b) Andante con moto.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro vivace.

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Box and Loge Seats	$3.00
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SINGLE TICKETS, SUNDAY AFTERNOON SYMPHONY CONCERTS,
CORT THEATRE, 2:30 O'CLOCK SHARP

Box and Loge Seats	$1.50
Orchestra Seats	1.00
Balcony, first 3 rows	1.00
Balcony, next 13 rows	.75
Gallery	.50

Tickets for the Ninth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase; except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

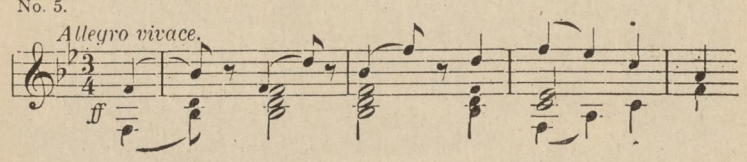
No. 4.



The short Development makes much employment of the rhythm of the introductory measure to the opening theme. The Recapitulation has its principal theme slightly varied, and heard, as before, at first in the violins; the second subject is again given to the clarinet. A short coda is built on the melody of the principal theme.

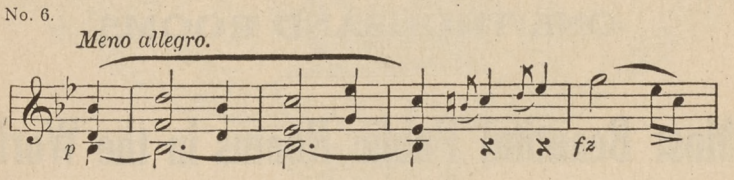
III. (*Allegro vivace,* B flat major, 3-4 time.) In their analysis of this movement Sir George Grove and J. G. Prod'homme call it a minuet. Berlioz refers to it as a scherzo, which in character and spirit it really is. It opens with a vigorous subject in the full orchestra. The first phrase is quoted:

No. 5.



Considerable development of this theme is followed by a trio (*Un poco meno allegro*), its theme given out by the woodwind with what Sir George Grove called "saucy interruptions of the first violins:"

No. 6.



The first part is then repeated, with another presentation of the Trio and a final rehearing of the opening division.

IV. (*Allegro ma non troppo,* B flat major, 2-4 time.) This finale is in sonata form. The first theme is announced in the bustling sixteenth note figure which, put forward in the strings, is a prevailing feature of the entire movement:

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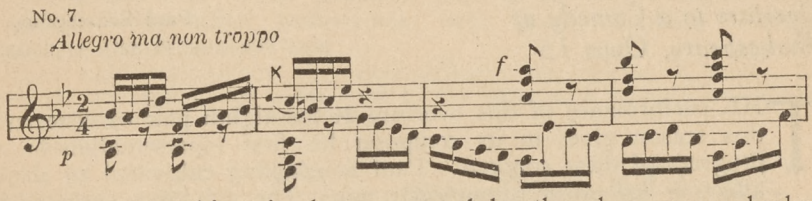
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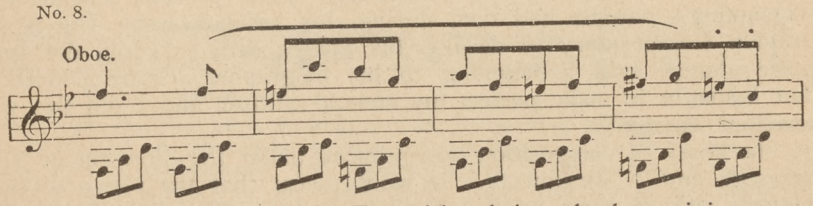
No. 7.

Allegro ma non troppo



The second subject is thus presented by the oboe over a broken-chord triplet figure of the clarinet:

No. 8.



The closing portion of the Exposition brings back reminiscences of the opening theme. In the Development much use is made of the first subject. The Recapitulation presents in modified form the material of the first portion of the movement, and a coda based on the matter of the principal theme.

PROGRAM NOTES :: By Felix Borowski

Overture to a Comedy of Shakespeare, Opus 15

Paul Scheinpflug
Born September 10, 1875, at Loschwitz

THE performance of this overture at the eighth pair of concerts of this season gives to its composer his first representation on the program of these concerts. Paul Scheinpflug cultivated an abiding affection for music at an early age. The gift of a cheap violin, presented to him at Christmas, filled him, as a boy, with longings and ambitions that later found realization when a few benefactors—Scheinpflug's parents had died during his infancy—sent him to the Dresden Conservatory to develop his artistic gifts. "I did not study music alone," said Scheinpflug to his biographer, Franz Dubitzky,* "but I sought to make perfect my general culture, and I did this with tenacious energy."

The study of composition was pursued under the direction of Felix Draeseke and F. Braunroth. It would seem that the views of these teachers and of their pupil concerning artistic discipline diverged to such an extent that alienation resulted, and Scheinpflug left the Dresden Conservatory to carve out a career for himself in the world. He had not only matured his gifts for composition at Dresden, but Scheinpflug had acquired considerable skill as a violinist and pianist. In 1897 he accepted a position as violinist in the quartet maintained by a Russian prince at Daszew, in the government of Kiew. Scheinpflug remained here one year, passing from thence to Roumania, to Bukowina, to Hungary, and back to German soil. In Bremen he obtained a position as violinist and assistant conductor in the town orchestra. Scheinpflug also became one of the members of the Philharmonic Quartet. Having lived in Bremen as composer and player and as teacher, Scheinpflug has recently left that city to take up the conductorship of the Königsberg Orchestra.

The "Overture to a Comedy of Shakespeare" was given its first production at a Philharmonic concert at Bremen in January, 1909, Scheinpflug directing the work. Wider attention was attracted to it by a performance at the orchestral concert of the Allgemeine Deutsche Musikverein at Stuttgart, June 5, 1909. Since that time the overture has been heard in many German cities. The first performance in America was given by the Boston Symphony Orchestra, under the conductorship of Max Fiedler, January 22, 1909. It was first produced in England by the Queen's Hall Orchestra (Promenade Concert) by Henry J. Wood, September 16, 1909.

Scheinpflug has given no indication as to which comedy of Shakespeare his overture depicts in tone. It may, however, be mentioned that the composer's friend, Dr. Gerh. Helmers, hints at a connection between Scheinpflug's work and Shakespeare's "Twelfth Night, or What You Will."

The overture is scored for three flutes (piccolo), two oboes (the

*See "Paul Scheinpflug," by Franz Dubitzky, in "Monographien Moderner Musiker." Leipzig, 1907.

second oboe is interchangeable with English horn), English horn, clarinet in D, two clarinets in A, three bassons (the third bassoon interchangeable with double bassoon), four horns, three trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, triangle, glockenspiel, strings.

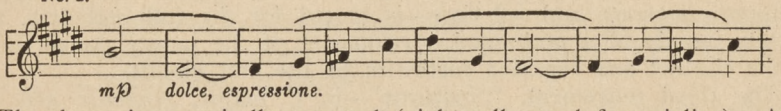
After eight introductory measures (Allegro con spirito, E major, 2-4 time), the principal theme is set forth by the bassoon, a staccato accompaniment being given to it by the violins:

No. 1.



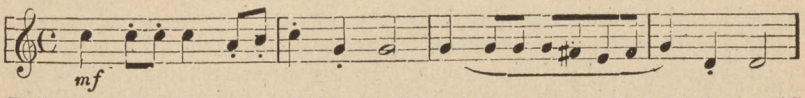
After this idea has been worked over for forty-three measures its continued development is interrupted by a short episode given to the flutes over a trill in the clarinet and bassoon, and pizzicato notes in the second violins. The second theme appears in the clarinet—B major—the violas accompanying with a rhythmical figure:

No. 2.



The theme is canonically repeated (violoncellos and first violins). After treatment of this material a new section is introduced (Allegretto grazioso, C major, 4-4 time), its theme being drawn from an old English melody from the Fitzwilliam Virginal-Book.* The tune is set forth by the woodwind, beginning with the English horn:

No. 3.



Following development of this section there appears a new theme (Con gravita) of march-like character, given out ff by the trumpet. There are suggestions of the opening theme of the overture, and the Recapitulation appears with the principal subject in the bassoon, and clarinet playfully accompanying it in contrary motion. The second theme is sung by the horn and solo 'cello and solo viola, with a counter subject scherzando in the woodwind.

The Coda (Con brio e fuoco) with which the overture concludes, combines this second theme with the old English tune in the deeper instruments.

*In a synopsis of the thematic material for the overture sent by Scheinpflug to the "Signale fur die Musikalische Welt" on the occasion of the performance of his work Stuttgart, the composer stated that the tune was the creation of Giles Farnabay, and that he had drawn it from the Fitzwilliam Virginal-Book (Breitkopf and Härtel). This collection of virginal music, now in the possession of the Fitzwilliam Museum at Cambridge, contains 291 pieces by English composers of the 17th century. The works of these men—Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morely and others—are copied into the volume of 418 pages in the neat hand of some 17th century music lover. Forty-six of the pieces are by Giles Farnaby, and five are described as having been "set" by him. That which Scheinpflug employed for his overture is the "Meridian Alman." The Alman or Almain was an old dance in rather slow tempo, of stately character.

PROGRAM NOTES :: By Hubbard William Harris

Lyric Suite, from Opus 54

Edvard Hagerup Grieg

Born June 15, 1843, at Bergen (Norway)
Died Sept. 4, 1907, at Bergen (Norway)

AMONG Grieg's compositions are many "Lyrische Stücke" (lyric pieces) for pianoforte solo, six of them of them constituting collectively his Opus 54. The suite we are now about to hear, and which has not been played before at these concerts, is an arrangement (by the composer) of four of these pieces—Nos. 1, 2, 4 and 3 respectively; the others being (5) a "Scherzo" and (6) a little piece called "Bell-Ringing.". A note on the fly-leaf of the score draws attention to the fact that the "suite" originated with the late Anton Seidl, who transcribed Nos. 2, 3, and 4 for orchestra; subsequently, however, these were rescored throughout by Grieg himself.

The first movement, "Shepherd's Boy"—in A minor, *Andantino espressivo* and 6-8 time—is a composition of small structural dimensions and of pastoral hue, as its title indicates. It is scored for the strings and harp only, and may be described briefly as consisting of a rhapsodical treatment of the plaintive little tune which the first violins sing at the start and its pendants.

The second movement, "Norwegian Rustic March"—in D major, *Allegretto marcato* and 6-8 time—is scored for the full orchestra, and consists mainly of a prolonged development of the jaunty theme stated by the clarinet and repeated forthwith by the first violins.

The third movement, "Nocturne"—in C major, *Andante* and 3-4 time—is scored for the woodwinds, horns, kettledrums, triangle, harp and strings. Like the preceding movements this one also is a structurally small composition, of which the principal thematic element is the sustained melody sung by the first violins—this alternating with a more animated middle section, and all dying away at last with a long-held and diminishing chord for the strings.

The fourth and last movement, "March of the Dwarfs"—in D minor, *Allegro marcato* and 2-4 time—calls the full orchestra into action again. In this number, which has something of the cut and temper of the finale of Grieg's well known "Peer Gynt" suite, a nimble first part (running on the droll theme stated at the outset by the first violins alternates with a contrasting section in D major, *poco piu lento* (in which the solo violin introduces an expressive melody—all proceeding to a piquant conclusion.

PROGRAM NOTES :: By Hubbard William Harris

Symphonic Poem No. 3
"Les Preludes"

Franz Liszt

Born Oct. 22, 1811, at Raiding (Hungary)
Died July 31, 1886, at Bayreuth

THIS well known selection was written in 1854 and published in 1856—according to Ramann's chronological catalogue of Liszt's compositions. Richard Pohl says, however, that it was begun in 1834 at Marseilles and finished in 1850 at Weimar. In any case the first performance took place at Weimar on February 23, 1854—at a concert given for the benefit of the pension fund of the Court orchestra there. The work is founded on the following passage from Lamartine's "Méditations poétiques:"

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its list, that in the strife he may once more regain full knowledge of himself and all his strength."

Liszt wrote thirteen symphonic poems all told, the first twelve dating from the period of his residence in Weimar. Of these "Les Préludes" is No. 3, the others being as follows:

1. "Ce qu' on entend sur la montagne" (What is heard on the mountain), after Victor Hugo.
2. "Tasso, Lamento e Trionfo."
4. Orpheus.
5. Prometheus.
6. Mazeppa, after Victor Hugo.
7. Festklänge.
8. Héroide Funèbre.
9. Hungaria.
10. Hamlet.
11. Hunnenschlacht (Battle of the Huns), after a painting by Kaulbach in the Royal Museum at Berlin.
12. Die Ideale (The Ideals), after Schiller.
13. Von der Wiege bis zum (1883), after a drawing by Mich. von Zichy.

It is said that Liszt received his original inspiration for his symphonic poems upon hearing Victor Hugo read from manuscript his "Ce qu' on entend sur la montagne"—which forms the subject of his first work of the kind. This poem made such a deep impression upon him that he undertook—years afterward—to translate it into music, inventing the title "symphonic poem" by way of explanation of its form and purpose.

" . . . . . Finding the symphonic form, as by rule established,"—says Mr. Curtis A. Barry—"inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic themes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created,

was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subject; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'program' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities;" (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'program' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'program' music and of Beethoven in his 'Pastoral Symphony' (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

Instruments of the Orchestra



Illustration by Courtesy of Lyon & Healy

The Horn

THE horn — it is often called the French horn — was an instrument which was used to give hunting signals before it was introduced to the orchestra, at the beginning of the 18th century. The early instruments gave only an imperfect scale; they consisted merely of a metal tube coiled around itself and capable of producing, as all such tubes are, only a certain number of notes by pressure of breath and of the lips. These notes — they are technically called the "harmonic series"—were added to in 1770 by the discovery that the gaps in the scale could partially be filled up by inserting the hand in the bell of the horn, and thus altering the pitch. The performer had at his disposal an instrument whose pitch depended upon the length of its tube. In order to play in different keys he was compelled to insert extra pieces of brass tubing—they were called "crooks"—and these, being of different lengths, put the horn into any key that was desired. A great revolution was made in 1820, when a system of valves was invented which not only permitted the performer to play in any key instantaneously without having to insert crooks, but which gave the horn a complete chromatic scale. Four horns generally are employed in the orchestra, but most of the earlier writers used only two.

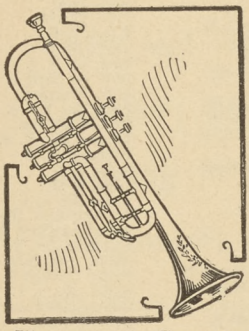


Illustration by Courtesy of Lyon & Healy

The Trumpet

WHAT Colley Cibber in his "Richard III" called "the shrill trumpet," was an instrument of hoary antiquity long before that author set down his drama in the eighteenth century. It is not necessary to drop a plummet into the unfathomable ocean of time in order to discover when the trumpet first was given its shape and being. As an orchestral instrument it came into use some time about the period in which Monteverde, at the beginning of the seventeenth century, wrote his operas. At the end of that century the use of the instrument was quite common, and in the eighteenth century it was used—as in the works of Bach and Handel—for bravura effects, especially in its highest register. Like the horn, the earlier trumpet was put into this key or that by inserting small pieces of brass tubing, called "crooks" —these devices altering the length and therefore the pitch of the instrument. In the first quarter of the 19th century a system of valves was invented, and these permitted the player to put the instrument instantaneously into any key and to play with facility passages that were either difficult or impossible before. It was not, however, until the middle of the century that the use of the valve trumpet became general. Generally two trumpets are employed in the orchestra, but in modern compositions more are sometimes used. The instrument is written for in the treble clef.

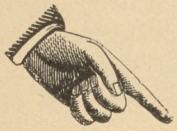
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464 California Street **San Francisco, California**

The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

MAINTAINED BY THE

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

Ninth Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, March 24, 1916, at 3 o'clock
Sunday Afternoon, March 26, 1916, at 2:30 o'clock

1. Symphony G major (B. & H. Ed. No. 13).....Haydn
   - (a) Adagio—Allegro.
   - (b) Largo.
   - (c) Menuetto: Allegretto.
   - (d) Finale—Allegro con spirito.
2. "The Pide Piper," Symphonic Poem.....Frederick Jacobi
   (First Performance Anywhere)

INTERMISSION

3. Symphony C major (B. & H. Ed. No. 7).....F. Schubert
   - (a) Andante—Allegro ma non troppo.
   - (b) Andante con moto.
   - (c) Scherzo. Allegro vivace.
   - (d) Finale. Allegro vivace.

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

TENTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, March 31, at 2:30 o'clock
Sunday Afternoon, April 2, at 2:30 o'clock

CORT THEATRE

Tickets for the Tenth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase, except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

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PROGRAM NOTES :: By Hubbard William Harris

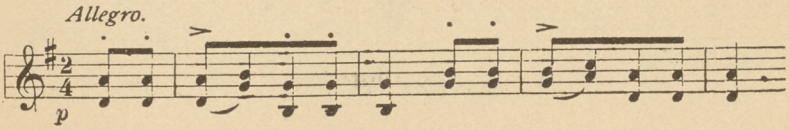
Symphony, G Major, (B. & H. Ed. No. 13).

Franz Joseph Haydn
Born March 31, 1732, at Rohrau
Died May 31, 1809, at Vienna

THIS symphony is one of a group which Haydn composed "by request" for Paris in 1786-87; in the London Philharmonic Society's catalogue it is designated the "Letter V" symphony.

The first movement begins with a slow introduction (in G major, *Adagio* and 3-4 time), the main body of the movement—in G major, *Allegro* and 2-4 time—opening shortly with the following nimble theme in the violins,

No. 1.



a short but spirited development of which leads to the statement of the second theme by the first violins:—

No. 2.



This second theme receives but slight attention, however, the first part of the movement coming shortly to a flourishing close—to be repeated forthwith (exclusive of the introduction).

A characteristically buoyant "Haydnish" free-fantasia follows—running mainly on the first theme, and leading in due time to the customary recapitulation (a modified repetition of the first part, with the second theme only barely touched upon); wherewith the movement comes straightway to a spirited conclusion.

The second movement—in D major, *Largo* and 3-4 time—consists for the most part of a continuous development of the melody given out at the start by the violoncellos and oboes, beginning thus:—

No. 3.



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Loans on Real Estate, secured by first Mortgages	40,622,378.61
Loans on Bonds and Stocks	639,151.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $168,000.00), standing on books at	1.00
Employees Pension Fund ($211,238.93), standing on books at	1.00
Cash	5,090,371.15
Total	$61,849,662.02

LIABILITIES

Due Depositors	$58,840,699.38
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,008,962.64
Total	$61,849,662.02

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This expressive tune is repeated several times in different ways—offset by sundry picturesque counter-embellishments, its placid progress being interrupted abruptly here and there by loud outbursts from the full orchestra.

The third movement, "Menuetto"—in G major, *Allegretto* and 3-4 time—is a simple example of the old-fashioned dance-form with trio. The first part consists of two sections (both of which are repeated) developed from the theme given out at the start:—

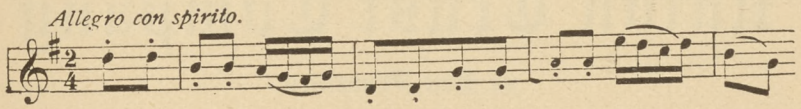
No. 4.



The trio, likewise embracing two short sections (both repeating), introduces another simple theme which need not be quoted here—developed over a sort of drone-bass. After the trio comes to an end the first part of the movement is replayed.

The fourth and last movement—in G major, *Allegro con spirito* and 2-4 time—is a prancing rondo. The buoyant pincipal theme—

No. 5.



is given out at the start by the violins and bassoons, to be developed forthwith with vivacity and humor up to the dashing climax which brings the symphony to an end.

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PROGRAM NOTES :: By The Composer

Symphonic Poem
The Pide Piper

Frederick Jacobi
Born 1891, in San Francisco

"There came into the Town of Hamel one, who, for the fantasticall coate which he wore, was called the Pide Piper. This fellow offered to rid the towne of the rats that were in it (for at that time the Burgers were with this vermin most greatly annoyed). The accord being made, the Pide Piper with shril pipe went piping thorow the streets, and forthwith the rats came all running out of the houses in great numbers after him—all of which hee led into the rives of Wesser and therein drowned them.

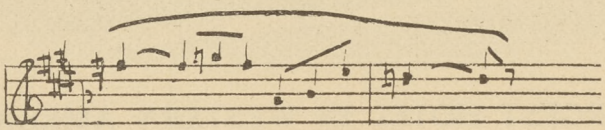
"This done, he came to demand his reward but was told that the bargaine, not being made in good earnest, they would give him at most but a small part of the promised recompense. He threatened them with revenge; they bade him do his worst; thereupon he betakes him againe to his pipe and going thorow the streets as before was followed of all the children out at one of the gates of the city—and naught was heard of him, or of them, againe."

The above, taken from Verstegen's "Restitution of Decayed Intelligence," is the oldest English mention of the well-known German legend of the Piper of Hamlin. I have tried in a general way to follow the story as related therein.

The slow introduction (*moderato*) presents the two principal themes. The first:

No. 1

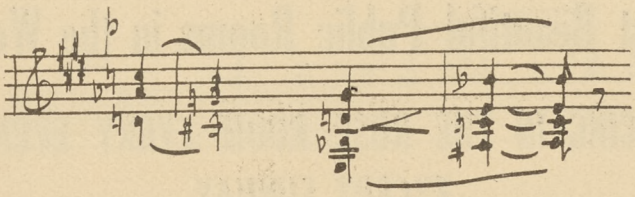
(Oboe solo)



being the piper's *lay,* his piping; and the second:

No. 2

('Celli con sordini—later muted horns)



representing the personality of the Piper, as I picture him: the solitary wanderer from the distant Unknown, drawing to him, as a magnet, both

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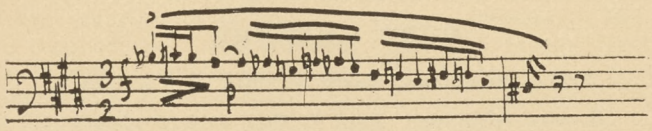
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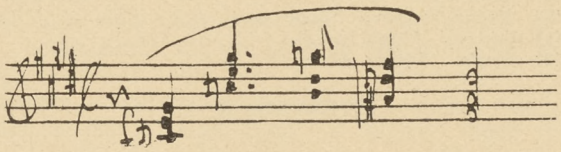
man and beast. The main movement starts with an episode representing the vermin-ridden town of Hamlin. The rats:

No. 3
Doppio Movimento, Allegro
(Viola)



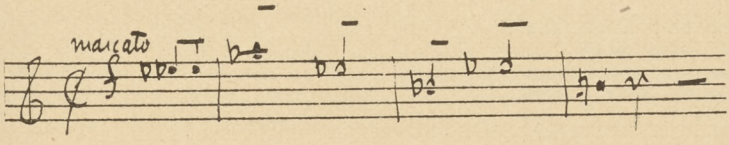
A subsidiary theme:

No. 4
(Trumpets and clarinets)



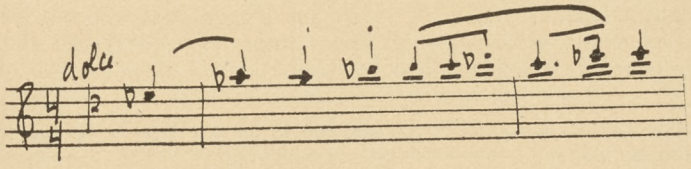
is the vain protest of the burghers against the plague which is overrunning them. These two themes are worked together into a climax which ends in the sudden appearance of the Piper who, without much delay, leads the rats to their watery bier, in episode drawn mostly from theme one, the Piper's lay. The third episode is the wrangle between the Piper and the burghers over the promised recompense. A new theme:

No. 5
(Trumpets)



is introduced. Then comes, of course, his appeal to the children—the children:

No. 6
(Flute solo, celesta and harp)



who follow the sound of the Pipe over the sun-lit hills to some happier land. There is a short epilogue similar in mood to the slow introduction. The whole piece is written freely in the form of the classic overture.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

TENTH (Last) PAIR OF SYMPHONY CONCERTS

SEASON 1915-1916

CORT THEATRE

Friday Afternoon, March 31, 1916, at 3 o'clock

Sunday Afternoon, April 2, 1916, at 2:30 o'clock

PROGRAM

1. Symphony No. 3, "Eroica," E flat major, Op. 55.....Beethoven
   - (a) Allegro con brio.
   - (b) Marcia Funebre. Adagio assai.
   - (c) Scherzo. Allegro vivace.
   - (d) Finale. Allegro molto.

INTERMISSION

2. Overture, "Genoveva" .....Schumann
3. "Till Eulenspiegel's Merry Pranks" (Rondo), Op. 28.....Richard Strauss

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SINGLE TICKETS, FRIDAY AFTERNOON SYMPHONY CONCERTS
CORT THEATRE AT 3 O'CLOCK SHARP

Box and Loge Seats	$3.00
Orchestra Seats	2.00
Balcony, first 3 rows	2.00
Balcony, next 5 rows	1.50
Balcony, next 8 rows	1.00
Gallery, first 7 rows	1.00
Gallery, last 8 rows	.75

SINGLE TICKETS, SUNDAY AFTERNOON SYMPHONY CONCERTS,
CORT THEATRE, 2:30 O'CLOCK SHARP

Box and Loge Seats	$1.50
Orchestra Seats	1.00
Balcony, first 3 rows	1.00
Balcony, next 13 rows	.75
Gallery	.50

Tickets for the Tenth Pair of Concerts will be on sale daily at the box offices of Sherman, Clay & Co. and Kohler and Chase; except on days of Concerts, when after 1 P. M. on Friday and 10 A. M. on Sunday the tickets will be on sale at the box office of the Cort Theatre.

PROGRAM NOTES :: By Felix Borowski

Symphony, C Major (B. & H. Ed. No. 7).

Franz Schubert

Born Jan. 31, 1797, at Lichtenthal
Died Nov. 19, 1828, at Vienna

SCHUBERT completed this, his last symphony, at Vienna in March 1828. It was a year of prodigious industry. In January he composed the two songs "Die Sterne" and "Der Winterabend;" March saw the completion of the C major symphony, the oratorio "Miriam's Siegesgesang" and the song "Auf dem Strom" for voice and horn; and in the months which came after he had given to the world sixteen new works, in which were included the "Schwanengesang" song-cycle, the magnificent string quintet, opus 163, and the Mass in E flat—the last named work being of such length as to require more than an hour in performance. This wonderful activity stopped in November; for on the 14th of that month Schubert, who had for some time been ailing, took to his bed. When, on the 16th, the doctor arrived the composer was delirious, and three days later he was numbered with the immortals who, being dead, are yet alive in the hearts of those who love the finest art.

At the time the symphony was composed Schubert was living with his friend Schober at the "Blaue Igel," a tavern much frequented by musicians in Vienna. In August, however, he left this abode and took up his residence with his brother Ferdinand in a house, newly built, at 694 Firmian Gasse, now No. 6 Kettenbrücken Gasse. It was here that he died of typhus fever.

The manuscript of the C major symphony, in possession of the Gesellschaft der Musikfreunde, in Vienna, is a volume of 218 pages of oblong quarto. It bears no title and no dedication, but on the first page of the score there stands the inscription *"Symfonie, März* 1828, *Frz. Schubert Mpia."* Schubert rarely made alterations in his scores, but there were very considerable revisions made by him in his last symphony when the score had been brought to completion. The subject of the Introduction and that of the *Allegro* were both materially altered—in the latter case it was changed whenever it appeared during the course of the movement. Even the tempo of the opening movement was altered from *Allegro vivace* to *Allegro ma non troppo.* Other modifications were made in the remaining movements—in the Scherzo sixteen measures, first sketched by Schubert in his Octet, were inserted—but there were fewest alterations in the finale.

When the symphony had been corrected its creator despatched the score to the Gesellschaft der Musikfreunde who had the parts copied and by whom it was put in rehearsal. The length and the difficulty of the work was, according to Grove, obstacles which blocked the performance of the symphony. "It was soon withdrawn," says the English biographer of Schubert, "on Schubert's own advice, in favor of his earlier symphony No. 6, also in C. Neither the one nor the other was performed till after his death."* When Robert Schumann was in Vienna in 1838 he called

*While the principal authorities agree in stating that the sixth symphony and not the tenth was that which was given by the Gesellschaft der Musikfreunde December 14, 1828, at the Redoutensaale there are those who are of a contrary opinion.

upon Schubert's brother Ferdinand, in whose possession was a vast mass of manuscript music by the illustrious Franz. Schumann's attention was immediately drawn to the C major symphony, which was probably a transcript of the score in the keeping of the Gesellschaft der Musikfreunde. His interest and enthusiasm were awakened and he prevailed upon Ferdinand Schubert to permit a copy to be made and dispatched to Mendelssohn, then conducting the Gewandhaus concerts at Leipzig. Mendelssohn's admiration for the symphony was not less great than Schumann's. He put the work into rehearsal at Leipzig and brought it to performance at the 20th Gewandhaus concert, March 21, 1839. "We recently," wrote the composer of "Elijah" to Moscheles, in London, "played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works."

Mendelssohn's influence in England was strong, and his enthusiasm for Schubert's symphony led him to urge a performance of the work upon the Philharmonic Society, of London. "I hope," he wrote to the secretary of the organization, "to be able to send you a very extraordinary and excellent symphony by Fr. Schubert, the famous composer, which we performed here at our last concert with great applause.† I have written to Vienna to get permission of sending the work to the Society and shall send it immediately if allowed to do so." Mendelssohn forwarded the score three weeks later with a letter in which he stated that the symphony had "created an uncommon sensation in Leipzig" and in which he recommended that certain repetitions in portions of the work should, on account of its great length, be disregarded. The Philharmonic Society did not, however, perform the work during the following season, and it was laid aside for four years. Mendelssohn was still urgent in his suggestions of a performance when in 1844 he conducted the Society's concerts in London. He proposed to play the symphony at a concert in which was also to be interpreted his own overture "Ruy Blas." At the rehearsal the players in the orchestra displayed such contemptuous animosity towards Schubert's work, and particularly towards the triplet passages in the finale that Mendelssohn indignantly withdrew the symphony, and it did not figure on any program of the Society until 32 years had elapsed since Mendelssohn had first urged a hearing of the work. The first performance in England took place at the Crystal Palace, April 5 and 12, 1856, the symphony having been played in installments—the first three movements having been given upon the earlier date, and the last three a week later. In January (11) 1851 the work was played by the New York Philharmonic Society under the direction of Eisfeld. On November 23, 1851, the first complete performance was set forth in Paris at a concert of the Société St. Cécile under the conductorship of Seghers.*

†Mendelssohn was writing from Leipzig eight days after the performance of the symphony at the Gewandhaus.

*Habeneck had attempted to rehearse the symphony in 1842, but the orchestra refused to go beyond the first movement.

The work was published in score and parts in February, 1850, by Brietkopf and Härtel, Leipzig.

The symphony in C is scored for the following orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle drums and strings.

I. (Andante, C major, 4-4 time.) The main movement is preceded by an introduction, 77 measures long, the material of which is given out by the horns. This opening theme should be carefully noted, for its rhythmical figure is employed in the Allegro, and at the end of the first movement the actual subject itself returns. A crescendo leads into the Allegro ma non troppo (C major, 2-2 time). The principal subject is divided between the strings and woodwind—two measures of it in the one being answered by two measures in the other. Three measures are quoted:

No. 1.



The second subject—which appears in E minor instead of the orthodox key of G major—is, so far as the persistent employment of its rhythmical figure is concerned, the most important of the two principal themes. Its opening phrase, given to the oboes and bassoons, is quoted below:

No. 2.



A very extensive working over of this subject is succeeded by a coda in which a broader theme is shouted forth by the full orchestra. The Development is concerned with a working out of the first and second subjects, the former being given out by the strings and the latter by the woodwinds, the two being later developed in combination. At the close of the Development section there are to be heard suggestions of the second measure of the theme which opened the symphony. The Recapitulation begins with the principal theme (No. 1) in the strings, as before, the woodwinds answering at the third measure. The second theme (No. 2) now appears in C minor, but in the oboes and clarinets as in the exposition. There are heard later sugges-

tions of the theme of the Introduction in the trombones. The Coda is long, and at the end of it there is given to the woodwind instruments the theme of the Introduction, fortissimo.

II. (Andante con moto, A minor, 2-4 time.) The main subject of the movement is preceded by seven measures of introduction in the strings, its material being foreshadowed in the violoncellos and double basses. The theme proper is announced by the oboe, accompanied by the strings:

No. 3.



The clarinet having joined the oboe in giving out a variant of the subject just quoted the latter instrument sings a continuation of the theme in A major. The full orchestra interpolates a marked phrase, ff, and the opening subject recurs. A modulation to F major brings in the second theme in the strings:

No. 4.



After development of this material the first subject reappears—in the oboe as before—and there is further working over of other portions of the earlier sections of the movement. Attention may be directed to the theme played by the violoncellos (pizzicato in the other strings) followed by a chord fff in the full orchestra, the oboe joining in, as in a duet. The key changes to A major, with a running accompaniment in the second violins and violas. The coda which concludes the movement is based upon the opening theme.

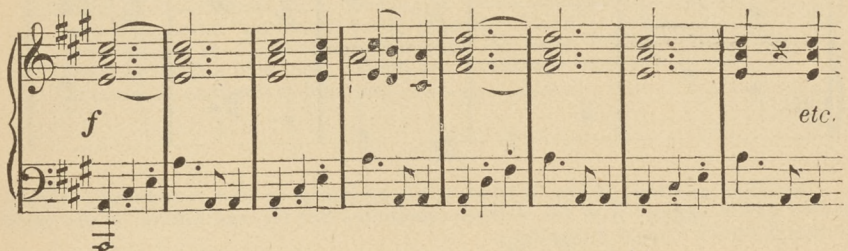
III. Scherzo. (Allegro vivace, C major, 3-4 time.) The subject is vigorously announced by the strings in octaves, its answering phrase being heard in the woodwind and horns:

No. 5.



A continuing section is played by the first violins, the violoncellos setting a counter melody against it. This material is now given considerable development. The Trio, in A major, begins with eight introductory measures in the wind instruments the actual subject being then heard in the wind instruments accompanied by the strings. Eight measures are quoted below:

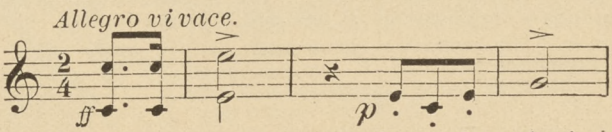
No. 6.



At the close of the Trio the Scherzo is given repetition.

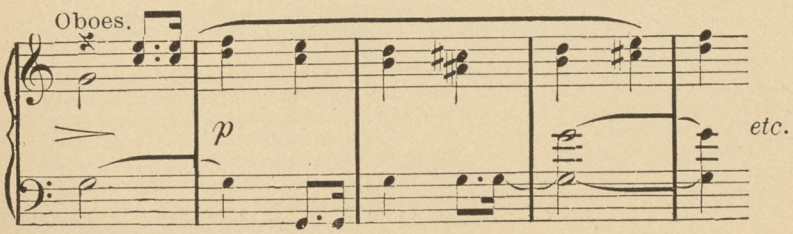
Finale. Allegro vivace, C major, 2-4 time.) A loud call from the whole orchestra and a triplet figure in the strings:

7.



make up the material which forms the introduction to the real principal theme. The latter is set forth in the wind, and, with a triplet variant, in the violins. The opening phrase is subjoined:

No. 8.



Note how the three opening notes of the introductory passage  and  are continually in evidence in some instrument or instruments. The second subject, in G major, is preceded by four repeated Ds in the horns, the theme being accompanied by the ever-present triplet figure in the strings. The entrance of the theme is given quotation below:

No. 9.



Another portion of the second subject—heard in the woodwinds with a dotted figure against it in the violins—reminded Sir George Grove of the finale of Beethoven's Choral Symphony.

The Development begins with a working out of the second section of the second theme in the clarinets. After this has been developed at much length the four introductory notes, originally played by the horns before the second subject (see No. 9), are worked over. The Recapitulation presents the principal themes with modifications of key and instrumentation.

Instruments of the Orchestra

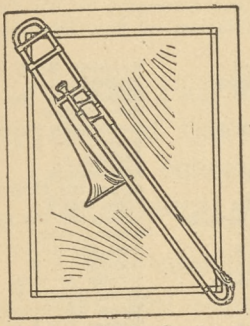


Illustration by Courtesy of Lyon & Healy

The Trombone

THIS instrument—the "artless trombone," Dickens called it—is one of the most ancient members of the orchestra. The principle of producing sound from a metal instrument by blowing into it and varying the pitch of the sounds by lengthening or shortening the column of air in the tube by means of a slide, was known even to the Romans. Under the name of sackbut, the trombone was a familiar instrument to English speaking people as early as the 14th century, and so much did the sackbut of earlier days resemble the modern trombone, that to an ordinary observer the outward appearance of the former, as it was made in the 16th century, presents but little difference to the appearance of the latter. Three centuries ago there were soprano, alto, tenor and bass sackbuts or trombones, and all these were in use in the time of Bach and Handel. The soprano instrument eventually lapsed into oblivion, and about the middle of the 19th century the alto trombone was well on its way to follow it. In all instruments the mechanism is the same: a slide moves up or down the two fixed "legs" of the trombone, seven "positions" being possible. Three trombones generally are employed in the orchestra, the music for them written either in the tenor or in the bass clef. There are trombones with valves, but they have not as yet been widely used.



Illustration by Courtesy of Lyon & Healy

The Tuba

THE orchestral tuba—or "bass tuba," as it really should be called—is merely one of a family of tenor and bass brass instruments which are sometimes called by other names than that which stands at the head of this article. Thus, there is the euphonium, the bombardon, the helicon, etc. It should be mentioned, however, that instruments called "tenor tuben" and "bass tuben" by Wagner, who had them constructed for use in his "Nibelungen," are not tubas at all, but merely modified horns. Wagner did use a true tuba in his trilogy—he entitled it "kontrabass tuba"—and it was his example which led his contemporaries and his successors to make the tuba an integral part of the modern orchestra. The name of the instrument was given to it by Wilhelm Friedrich Wieprecht, who brought the first examples of it into existence in 1835, but much of the excellence of the later tubas was owing to the improvements made in brass instrument construction by Adolphe Sax, an instrument maker of Paris, who was the inventor of the saxhorn, the saxophone and other instruments. The bass tuba possesses four pistons instead of the three possessed by the horns, trumpets, cornets, etc. The bass clef is used in writing for it, and the instrument can descend as low as the F an octave below that F which stands below the first line of the bass staff.

The Musical Association of San Francisco

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*Wilson, J. C.
Winship, Emory
Wise, Otto Irving
Worden, Clinton E.
*Zeile, Frederick W.

*In Memoriam.

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JOHN ROTHSCHILD,
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March 31, 1916.

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Founded December 20, 1909 :: Incorporated February 3, 1910

Tenth Pair of Symphony Concerts

CORT THEATRE

Friday Afternoon, March 31, 1916, at 3 o'clock

Sunday Afternoon, April 2, 1916, at 2:30 o'clock

PROGRAM

1. Symphony No. 3, "Eroica," E flat major, Op. 55.....Beethoven

   (a) Allegro con brio.
   (b) Marcia Funebre. Adagio assai.
   (c) Scherzo. Allegro vivace.
   (d) Finale. Allegro molto.

INTERMISSION

2. Overture, "Tannhäuser" ..... Wagner
3. "Till Eulenspiegel's Merry Pranks" (Rondo), Op. 28.....Richard Strauss

SPECIAL NOTICE—The Friday concerts begin at 3 o'clock and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.



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PROGRAM NOTES :: By Felix Borowski

Symphony No. 3, "Eroica," E Flat, Opus 55

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna



THE first conception of a symphony which should be connected with the championship of liberty, the furtherance of national glory as represented by Napoleon Bonaparte, was given to Beethoven as early as 1798. In the first month of that year General Bernadotte was sent by the French Directory upon a diplomatic mission to the Austrian Court. He arrived at Vienna, February 8, and there is reason to believe that Beethoven became on terms of more or less intimate friendship with him. That Bernadotte was interested in music would seem to be evident from the fact that the violinist, Rudolphe Kreutzer, was in his suite, and that in later years, when Bernadotte had been elevated to the throne of Sweden, Beethoven addressed a letter to him (March 1, 1823), thanking him for an honor bestowed by the Royal Academy of Sweden, and stating that he (Beethoven) had often admired and viewed with the liveliest interest the king's solicitude for art. It was General Bernadotte who was supposed to have suggested to Beethoven a symphony which should be entitled "Bonaparte."

Anton Schindler, one of Beethoven's most intimate associates, stated in his biography of the composer that Bernadotte was directly responsible for the work, and that the fact was well known not only to himself, but to Count Lichnowsky, "who was often with Beethoven in the company of Bernadotte." Yet Dr. Bertolini asserted that the first idea of the Sinfonia Eroica was given to Beethoven by Bonaparte's expedition to Egypt in May, 1798, and that the rumor of Nelson's death at the Battle of Aboukir inspired the Funeral March. Czerny, whose imagination sometimes outran his common sense, suggested that the death of the English general, Abercrombie, was the original inspiration of the symphony, and he added the rather enigmatic opinion that the naval character of the themes, and of the whole first movement was due to this calamity.

Whatever or whosoever may have led Beethoven to compose the Eroica symphony, it is clear that Napoleon Bonaparte was the central inspiration of the whole. We know from the original manuscript of the work, which bears the inscription "Bonaparte;" and in a letter to Breitkopf and Härtel, dated August 26, 1804, Beethoven, offering the symphony for publication, wrote: "The symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, specially, three obbligato horns. I believe it will interest the music public."* Beethoven probably began serious work upon the symphony in the sum-

*Breitkopf and Härtel rejected the symphony, and their paper, the "Allgemeine Musik Zeitung," set forth a merciless attack upon it written by Rochlitz. Beethoven was not, however, in the least disconcerted by this, and he asked the publishers to remember him kindly to Rochlitz and say that he hoped that that critic's bad temper toward him had somewhat toned down.

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mer of 1803, when he was sojourning at Ober-Döbling, and the greater portion of the work was written there; for, upon his return to Vienna in the autumn, the finale was sufficiently complete to permit of a general idea of it to be given on the piano to the painter, Mahler, and others. Early in 1804 the symphony was finished, and it was Beethoven's intention to send a copy of the score to Bonaparte, the champion of liberty and of those republican principles which were so dear to the heart of the composer. We shall see that the intention was never realized. In May, 1804, Napoleon, who for long had been an absolute ruler, in fact, if not in name, assumed the title of Emperor, and the regal splendor that had once ruled at the French Court was reinstated.

The score for Napoleon was lying on a table in Beethoven's room awaiting its dispatch even as Ries brought the news of Bonaparte's assumption of the throne. Beethoven was filled with rage, with bitter disappointment. "He is nothing but an ordinary man after all! Now we shall see him trample on the rights of men. He seeks only to gratify his own ambition!" As he spoke these words Beethoven strode to the table, and taking up the score tore off the title page with Napoleon's name upon it, and threw it on the floor. When the third symphony was published in 1806 no mention was made, on the title, of Bonaparte. Yet there was this indirect reference to him: "Sinfonia Eroica, composed to celebrate the memory of a great man. . . . . ". The word "memory" is of much significance.

The first performance of the Eroica symphony was at a private concert given at the mansion of Prince Lobkowitz in December, 1804. The first public production of the work was at a concert given by the violinist, Clement, on Sunday, April 7, 1805, at the Theater an der Wien. It was the first number on the second part of the program, and it was announced that the symphony—in D sharp major!—would be conducted by the composer himself. There was some complaint among the critics as to the length of the work, and it would seem that a certain restlessness was to be observed even among the listeners, for Czerny remembered that during the performance some one in the gallery shouted, "I'd give a kreutzer if it were over!"

In other countries the symphony was first heard as follows: In England, at the second concert of the second season of the Philharmonic Society, February 21, 1814. In Paris, the first authentic date of performance was at a Conservatoire concert, March 9, 1828. In Russia, the symphony was given for the first time at St. Petersburg, March 15, 1834. In Italy, not until 1866, when Sgambati produced it at Rome. No performance took place in Spain until 1878.

The Eroica symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettle-drums and strings.

1. (Allegro con brio, E flat major, 3-4 time.) After two resounding chords for the orchestra the principal theme is set forth by the violoncellos. The subject is an exact repetition of the opening of the overture to Mozart's youthful opera, "Bastien et Bastienne." Prodhomme suggests that Beethoven may have heard this work at Bonn. After this theme has been heard in the full orchestra another idea is given out, conversationally as it were, by the

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woodwind. The second subject proper appears after a descending passage fortissimo in the full orchestra. The first phrase of it is heard in the woodwind, piano, rising to a crescendo, the strings then continuing it. Another section of the subject appears in a vigorous forte given to the whole orchestra. There is a codetta in which the material of the principal theme is suggested. This closes the Exposition.

The Development is elaborate. After some preliminary matter in the strings there ensues a working out of the conversational passage in the woodwind, previously referred to. There is then heard development of the principal theme, and a return is made to the subject worked out before. Attention may be drawn to a violent outburst in which the full orchestra, fortissimo, calls out a passage in which the accent is apparently changed to two instead of three beats in a measure. It was while conducting the symphony in 1804 that Beethoven lost his beat at this place, and the orchestra became so confused that the players were obliged to stop and begin over again. Following this comes a tranquil episode, the melody of which is given to the oboe. At the close of the development occurs the well-known passage in which the horn gives out the first four notes of the principal theme—the chord of E flat—while the violins play B flat and A flat against it. At the first performance of the symphony Ries, who was in Beethoven's vicinity, called out, when this passage arrived, "The d——d horn player has come in wrong. That sounds abominably false!" Ries declared that for making this statement he narrowly escaped being cuffed by Beethoven, and that it was long before the master forgave him. The Recapitulation follows immediately with the principal theme in the 'cellos as before. The second subject arrives in E flat, and there is a very long and elaborate coda in which previous material is worked over.

II. Marcia Funebre. (Adagio assai, C minor, 2-4 time.) The introduction of a funeral march into a symphony was something of a departure in the period in which Beethoven passed his existence. Yet the master had already done the same thing in his Sonata Opus 26, written in 1802. In this the slow movement is entitled "Marcia funebre sulla morte d'un Eroe." That the march in the symphony was directly concerned with Napoleon there can be no doubt, if Schindler spoke the truth when he asserted that, on the death of Napoleon being made known to Beethoven, that master remarked that he had written his funeral march seventeen years before.

The subject is announced pianissimo by the first violins, to be taken up eight bars later by the oboe. The second theme, in E flat major, appears in the strings. Development of the two subjects follows, and what may be considered as the trio of the march is ushered in with the section (Maggiore) in which a melody is put forward successively by the oboe and flute, the violins playing an accompaniment of triplets. The violins continue this melody, and is worked out in different instruments. The minor mode and the first subject in the violins return; but the after treatment of this theme is different, fugal development of it entering at the tenth measure. The motive of the fugato is presented fortissimo by the full orchestra. There is a slight reminiscence of the first theme, following which there comes an outburst in the horns and trumpets. The first subject returns in the oboe and clarinet, and is immediately followed by the second theme, again in the strings, and in E flat as before. Toward the close of the movement a tranquil melody is sung by the first violins, and the first theme comes back fragmentarily as the movement finishes.

III. Scherzo. (Allegro vivace, E flat major, 3-4 time.) Six measures of introduction in the strings, sempre pianissimo e staccato, precede the first theme in the oboe and first violins. Practically the whole material of the Scehrzo is based on this. The Trio (in the same key) is announced by the three horns, which play an important part in the unfolding of this section. There are passages for the woodwind answered by similar ones in the strings, and the horn subject returns. The Scherzo is then repeated in a shortened version



NOTICE

Owing to numerous complaints which have been made, the management respectfully requests that the audience refrain from putting on hats and wraps until the end of a number; that those of the audience desiring to leave before the end of the concert do so between numbers; and that ladies remove their hats.

IV. Finale. (Allegro molto, E flat major, 2-4 time.) This movement is a theme and variations. The theme was evidently one for which Beethoven had affection; for, in addition to the use which he made of it in this symphony, he had previously employed it in the finale of the "Prometheus" music (1801), in the finale of the Variations for piano in E flat (1802), and in a Contretanz.

The movement begins with an impetuous passage in the strings, and seven chords fortissimo in the full orchestra. The theme is then put forward by the strings, pizzicato. This is, however, the bass of the real theme, which occurs later. There is a touch of Beethoven's humor in the representation of this subject in the strings with answering notes on the unaccented beats by the woodwind. In the first variation the theme is put forward by the second violins, with a conversational passage between the violoncellos and first violins. All other instruments are silent. In Variation II the theme is in the first violins accompanied by a triplet figure in the other strings. The third variation presents the theme proper in the oboe with a broken-chord figure running against it in the first violins, which later take up the theme itself. The fourth variation is an extended fugal treatment of the first portion of the theme. The first violins and flute bring back (in D major) the second portion, and there is a continuation of it in the flutes and oboes with a running counterpoint in the first violins. A new idea is put forth in an energetic passage in G minor in the first violins and woodwind; but the bass of this is made up of the first four notes of the theme.

The second part of the theme returns gently in C major in the first violins, and there follows contrapuntal treatment of the first portion, a fugato being a characteristic feature of it; but both parts of the theme are worked into the fabric of the movement. There is a pause on a chord played by the full orchestra, and the tempo changes to Poco Andante. Here the woodwind introduce a further variation of the theme, it being continued by the strings. Following this there occurs a passage in the first violins and oboes (arpeggios in the clarinet) curiously suggestive of a portion of the "Leonore" overture No. 3, and the second portion of theme is called out fortissimo by the basses, woodwind and trumpets. A grandiose coda concludes the symphony.

Instruments of the Orchestra

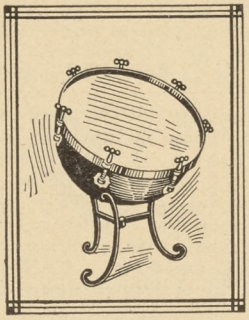


Illustration by Courtesy of Lyon & Healy

The Kettledrum

THE kettledrum, the most important of the instruments of percussion, is of Oriental origin, for it has existed in Arabia and in other countries of the east from time immemorial as a small half gourd covered with a dressed skin. It is certain that the instrument was known to Europeans as early as the 13th century, and in England the name "ketyl drome" was familiar to the public in the reign of Henry VIII, who, indeed, was the first importer of the large sized instruments. The kettledrum consists of a basin-shaped shell of copper, covered with a parchment head, which, when struck, produces a definite musical tone, the pitch of which can be changed at will by tightening or by loosening the skin by means of the screws with T-heads which are placed around the rim of the instrument. The kettledrum is played with two sticks whose heads are covered with felt. Although two drums generally have been found sufficient for the purposes of orchestral composition, modern music often calls for three and even more than that. The largest instrument, used for the lowest notes, can descend to the low E flat on the first ledger line below the bass staff, and the small instrument can ascend to the G, an octave and a third above it.

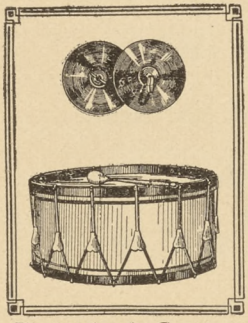


Illustration by Courtesy of Lyon & Healy

Bass Drum and Cymbals

THE bass drum—grosse caisse in French, gran cassa in Italian and grosse Trommel in German—is composed of a wooden shell, cylindrical in shape and not always uniform as to size, the parchment head being stretched over hoops, an arrangement of leather braces or tags making it possible to loosen or tighten the heads. The stick used by the player is provided with a knob which is padded with felt or with some similar material. Occasionally—as, for example, where a roll is required like that played on the kettledrum—two sticks are employed. Generally, only one drum is used in the orchestra, but there have been exceptional instances in which more than one have figured in a score. Beethoven employed three bass drums in "The Battle of Vittoria." Usually the part for the instrument is written on a stave in the bass clef, but in many modern scores merely one line without any clef has been indicated.

The cymbals are two brass plates of circular shape, which are held by a strap placed on the outer side. The plates are not quite flat, but are made slightly concave, so that the outer edges rather than the whole surface come into contact when they are struck together.

PROGRAM NOTES :: By Felix Borowski

Overture to "Tannhauser'

Richard Wagner

Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice



WAGNER began the first sketches for "Tannhäuser" even before his "Rienzi" had been brought to rehearsal in 1842. Many things—and more particularly his duties as kapellmeister at the Royal Opera, Dresden—combined to make the progress of the opera a slow one. Yet it is evident that Wagner, hindered as his inspirations often must have been, labored upon his score with fervid zeal.

"Into this work," he wrote, "I precipitated myself with my whole soul, and with such consuming ardor that, the nearer I approached its end, the more I was haunted with the notion that perhaps a sudden death would prevent me from bringing it to completion; so that when the last note was written I experienced a feeling of joyful elation, as if I had escaped a mortal danger." But Wagner gave even further testimony to the flame of enthusiasm which burned within his soul when "Tannhäuser" was in process of creation. "Here is my 'Tannhäuser' body and soul," he wrote to a friend in Berlin. "He is German from top to toe. May he be able to win the affections of my German countrymen in a larger measure than my other works have so far succeeded in winning them! This opera must be good, or else I never shall be able to do anything that is good. It acted upon me like real magic; whenever and wherever I took up the work I was all aglow and trembling with excitement. After the various long interruptions from labor, the first breath always transported me back into the fragrant atmosphere that had intoxicated me at its first conception."

"Tannhäuser" did not, however, win the affections of Wagner's German countrymen until many years had followed the production of the opera in 1845. At that production Schroeder-Devrient, one of the most famous singers of the day, was the Venus, and this artist informed the composer that "you are a man of genius but you write such eccentric stuff that it is scarcely possible to sing it." Yet this verdict was complimentary when put into comparison with verdicts uttered by many a famous writer and musician of the day. Even Schumann, a critic of remarkable discernment, was moved to the assertion that the music of "Tanhäuser" "apart from the representation is weak, often simply amateurish, empty, and disagreeable."

The overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19th, 1845, Wagner conducting the work from manuscript.

The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12th, 1846, at Leipzig. On this occasion Mendelssohn

was the conductor, and as the work was not then published in score, he directed from a manuscript copy.

In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4th, 1859, Carl Bergmann conducting. The overture had been known long before that. In Chicago the opera was given first in 1865 by Grover's German troupe at McVicker's Theatre.

Wagner has, himself, left an explanation of the overture to "Tannhäuser" of which the following is a translation:

"At the commencement the orchestra represents the song of Pilgrims which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrim's song is heard.

"As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance.

"These are the seductive magic spells of the 'Venusberg,' which at the hour of night reveal themselves to those whose breath are inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfilment of his wildest wishes.

"It is Venus herself whom he sees before him; heart and soul he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur now pervades the spot where the enrapturing magic spell had shown itself and which now again is overshadowed by darkness.

"Day at length begins to dawn, and the song of the returning Pilgrims is heard in the distance. As their song draws nearer, and the day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains; till at last, when the sun has risen in all its splendor, and the Pilgrims' song, with mighty inspiration proclaims to

the world, and to all that is and lives, salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

Instruments of the Orchestra



Illustration by Courtesy of Lyon & Healy

Side Drum and Triangle

THE side drum, also known as snare drum, small drum or military drum, is constructed of a metal or wooden cylinder, over which is stretched a parchment head at each end. The peculiar tone of the side drum is largely due to the circumstance that across the lower disk a number of cat-gut strings, technically known as "snares," are stretched so that they lie against the parchment, and the vibrations of the strokes made upon the head are communicated to them sympathetically. Without the snares the tone would be short and dull. The sheepskin heads may be tightened or slackened by means of metal rods and screws, placed upon the cylinder. In some instruments this is accomplished by cords which are tightened or loosened by means of leather braces. The drum is played with two hardwood sticks with olive-shaped heads. The technique of the instrument is far more difficult to acquire than it looks.

The triangle is made of steel, bent in triangular form and open at one of its corners in order to permit of free vibration throughout its length. It is struck in the lower closed corner by a short metal rod. Beethoven made use of the instrument in the finale of his ninth symphony, but Haydn had employed it before him in his "Military" symphony, and Schumann made use of it afterward in his symphony in B flat.

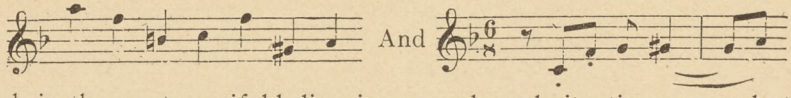
Rondo, Opus 28, "Till Eulenspiegel's Merry Pranks"

Richard Strauss

Born June 11, 1864, at Munich



THIS work was begun by Strauss in 1894 and produced November 5, 1895, at one of the Gürzenich concerts, Cologne, under the direction of Franz Wüllner. Upon this occasion Wüllner requested the composer to provide an interpretative analysis whereby the meaning of the music might be made clear to the audience. To this demand Strauss made reply: "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives—



which in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he had been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue offered them." "Till Eulenspiegel" had scarcely received its production when a lengthy explanation of the work, written by Wilhelm Klatte, made its appearance in the pages of the *Allgemeine Musik Zeitung*. As Klatte wrote in an authoritative manner, and as he was a personal friend of the composer, it was generally believed that this commentary was inspired by the author of the music. But Strauss has never admitted this, nor has he given official sanction to the analysis of his work. Space does not permit of the insertion of Klatte's lengthy description of "Till Eulenspiegel." Suffice it to say that after the Eulenspiegel motives have been stated the roguish adventures of the whimsical Till begin. He rides his horse through a crowd of market women sitting chattering at their stalls, puts on the vestments of a priest and assumes an unctuous mien, but, feeling uncomfortable in this disguise, tears them off. He becomes a Don Juan and waylays pretty women. One bewitches him, but Till's advances are treated with derision. The rogue's anger is scarcely over when a troop of worthy Philistines appear, and these good people are gibed at by Eulenspiegel. Gaily he goes on his way playing his waggish pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. Note the roll of the side drum, and the threatening chords betokening the interrogations of the court. To each Till replies calmly—and lies. He is condemned to death, and fear seizes him. The rogue is then strung up and his soul takes flight. The piece closes with an epilogue constructed from the opening measures of the work.

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The San Francisco Symphony Orchestra

LIST OF WORKS

Performed at the Concerts of the San Francisco Symphony Orchestra

First to Fifth Season (Inclusive) 1911-1916

Note—The Roman Numerals indicate seasons in which work was performed.

I—First Season
II—Second Season
III—Third Season
IV—Fourth Season
V—Fifth Season
*—Preceding numeral indicates Popular Concert
**—Preceding numeral indicates Special Concert
(2)—Preceding numeral indicates repetition of number during same season

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Symphony in G Minor (Two Movements) ..... *II
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Symphony in E Flat III
Recitative and Aria from "La Clemenza di Tito" (Schumann-Heink) III
Symphony G Minor (Köchel 550) ..... V, **V
Concerto in D Minor, for Pianoforte (K. 466), (Ossip Gabrilowitsch) ..... V, **V

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Overture, "The Merry Wives of Windsor" ..... *I, **I (Oakland)

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"Vissi di Arte" from "La Tosca" (Agnes Berry) ..... *II
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Overture, "William Tell" ..... *I

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Concerto for Pianoforte No. 4, D Minor, Op. 70 (Josef Hofmann) III

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Rondo Capriccioso, Violin Solo (Eduard Tak) ..... **I (Oakland)
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"Amour viens aider" from "Samson et Dalila" (Eleanora de Cisneros) IV
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"Zigeunerweisen" for Violin (Maud Powell) ..... *II

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SCHUBERT—
Symphony No. 8, B Minor (Unfinished) ..... I, II, IV
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Symphony, C Major (B. & H. Ed. No. 7) ..... V, **V
"Hark, Hark, the Lark" (Tina Lerner) ..... **IV

SCHUMANN—
"Abenlied" for Violin (Maud Powell) ..... *II
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SIBELIUS—
Valse Triste ..... **I (Oakland), *II
Tone Poem, "Finlandia" II
Symphonic Poem, "Swan of Tuonela" III

SMETANA—
Overture, "The Bartered Bride" ..... I, III
Syhphonic Poem, "Vltava" (The Moldau) ..... II, V, **V

SMITH, JOHN STAFFORD—
National Anthem, "The Star Spangled Banner" V

STRAUSS, J.—
Waltz, "Tales from the Vienna Woods" ..... *I

STRAUSS, R.—
Symphonic Poem, "Don Juan," Op. 20 ..... I, **I (Library Fund), II, IV, V, **V
Tone Poem, "Death and Transfiguration" ..... II, **II (Greek Theatre), *II
"Storelle del Bosco" (Beatrice Fine) ..... *II
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 ..... III, V, **V

STOCK—
Symphonic Waltzes I

STRUBE—
Overture, "Puck" II

SVENDSEN—
Overture, "Carnival in Paris" II

TARTINI—
Sonata for Violin, "Devil's Trill" (Fritz Kreisler) III
(Organ accompaniment, Uda Waldrop)

TAYLOR, S. COLERIDGE—
The Bamboula Rhapsodic Dance II

THOMAS—
Overture, "Mignon" ..... *II, **II (Knights of Columbus Hall)

TSCHAIKOWSKY—
Symphony No. 6, "Pathetique" ..... I, **I (Oakland, Third Movement), **II (Special Concert Library Fund), *II, IV (Two Movements)
Concerto for Violin, D Major (Efrem Zimbalist) I
Numbers from "The Nutcracker Suite" ..... *I
March Slav ..... *I, **I (Oakland), *II, IV
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"Italian Caprice" ..... (2)II, **II (Stanford University)
Overture, "The Year 1812" ..... (2)*II, **IV
Overture, "Romeo and Juliet" ..... *II, IV
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Symphony No. 5, E Minor III
Serenade, "Melancholique" for Violin (Kathleen Parlow) III
Symphony, "Manfred," Op. 58 IV
Recitative and Aria "Adieu Forets" from "Jeanne d'Arc (Eleanora de Cisneros) IV

VERDI—
March from "Aida" ..... *I
Aria "Ah fors'e lui" from "La Traviata" (Marcella Craft) IV

VOLKMANN—
Serenade No. 3, D Minor, for String Orchestra, Op. 69 IV
(Violoncello Obbligato by Arthur Hadley)

VON REZNICEK—
Overture, "Donna Dianna" ..... *II

WAGNER—
"A Faust Overture" ..... V, **V

"Rienzi"
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Aria, "Gerechter Gott" (Schumann-Heink) III

"The Flying Dutchman"
Overture ..... *I, *II, IV, V, (2)**V

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Tristan's Vision. (Arrangement by A. Seidl).....V, (2)**V

"Die Meistersinger von Nurnberg"
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Prelude to Act III .....III, V, (2)**V
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Erda Scene (Carrie Bridewell) II

"Die Walkuere"
Ride of the Valkyries .....I, IV
Wotan's Farewell and Magic Fire Scene .....*I, *II
Wotan's Farewell and Magic Fire Scene .....III (Clarence Whitehill)

"Siegfried"
Forest Murmurs .....*II, **II (German House), III, IV, V, (2)**V

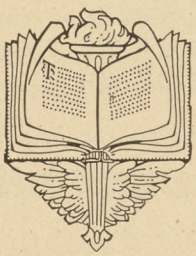
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Siegfried's Rhine Journey .....*II, **II (German House), IV
Siegfried's Death and Funeral March .....I, III

"Parsifal"
Transformation Scene .....*II
Good Friday Spell III
Siegfried's Idyll .....(2), II, **II (Stanford University), III, V, (2)**V
Kaiser March III
Prelude, "Parsifal".....V, (2)**V

WEBER—
Overture, "Oberon" I
Overture, "Der Freischuetz" II
Agatha's Aria from "Der Freischuetz" (Mme. Herbst-Wright)..**II (Stanford University)
Overture, "Euryanthe" .....II, IV
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79 (Ossip Gabrilowitsch) V, **V
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster" (Maude Fay) V, **V

WIENAWSKI—
Concerto for Violin in D Minor (Maud Powell) .....*II
Overture "Russe" for violin (Kathleen Parlow) II

WOODMAN—
"An Open Secret" (Agnes Berry) .....*II



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PIANISTS—

Valdimir De Pachmann (Chopin Concerto, E Minor) I
Adele Rosenthal (Grieg Concerto, A Minor) ..... *II
Tina Lerner (Tschaikowsky Concerto, B Flat Minor) ..... II, *II, IV
Gottfried Galston (Liszt Concerto, E Flat No. 1) ..... II, *II
Frances Rock-Shafter (Saint-Saens Concerto, G Minor) ..... *II
Ada Clement (Beethoven Concerto No. 5, E Flat, Op. 73) III
Corinne Frada (Mendelssohn Concerto No. 1, G Minor, Op. 25) III
Josef Hofmann (Rubinstein Concerto No. 4, D Minor, Op. 70) III
Tina Lerner (Saint-Saens, Concerto for Piano, No. 2, G Minor, Op. 22) IV

(Grieg, Concerto for Piano) ..... **IV
(Chopin, Ballade, G Minor) ..... **IV
(Chopin, Valse, A Flat Major) ..... **IV
(Schubert-Liszt, "Hark, Hark, the Lark") ..... **IV
(Liszt, "Campanella") ..... **IV

Rudolph Ganz (Liszt, Concerto for Piano, No. 1, E Flat) IV
(Beethoven, Concerto for Piano, No. 5, E Flat Major, Op. 73) ..... **IV

Ossip Gabrilowitsch (Mozart, Concerto in D Minor, for Pianoforte, K. 466; Weber, Concert Piece in F Minor, for Pianoforte and Orchestra, Op. 79) .... V, **V

VIOLINISTS—

Efrem Zimbalist (Tschaikowsky Concerto, D Major) I
Eduard Tak (Lalo Symphonie Espagnole) I
Eduard Tak (Saint-Saens, Rondo Capriccioso) ..... **I (Oakland)
Maud Powell (Bruch Concerto in G Minor No. 1, Op. 26) ..... *II
(Schumann "Abendlied") ..... *II
(Sarasate "Zigeunerweisen") ..... *II
Irma Seydel (Saint-Saens Concerto in B Minor) II
Louis Persinger (Lalo Concerto in F Minor) II
Fritz Kreisler (Beethoven Concerto, D Major, Op. 61 and Tartini, "Devil's Trill") .. III
Kathleen Parlow (Saint-Saens Concerto, B Minor, Op. 61; Tschaikowsky, Serenade Melancholique; Wienawski, Carneval "Russe") III

Albert Spalding (Beethoven, Concerto for Violin, D Major, Op. 61) IV
(Mendelssohn, Concerto for Violin, Op. 64) ..... **IV
Efrem Zimbalist (Brahms, Concerto for Violin, D Major, Op. 77) IV
Louis Persinger (Beethoven, Concerto, D Major, for Violin, Op. 61) ..... V, **V

VIOLONCELLO—

Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") ..... *I
Arthur Hadley (Hadley Konzersteuck for 'Cello and Orchestra) II
Jean Gerardy (Lalo Concerto in D Minor; Boellmann, "Symphonic Variations") III
Horace Britt (Vincent d'Indy, "Lied" for Violoncello) ..... V, **V

HARP—

Joseph Vito (Mozart Concerto in C Major for Flute and Harp) II

FLUTE—

B. E. Puyans (Mozart Concerto in C Major for Flute and Harp) II

SOPRANO—

Mme. Martha Richardson (Massenet, Aria from "Herodiade") ..... *I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise;" Strauss, "Storelle de Bosco") ..... *II
Mme. Herbst Wright (Weber, Agathe's Aria from "Der Freischuetz") ..... **II (Stanford University)
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment) ..... *II
Marcella Craft (Verdi, Ah forse lui from "Traviata") IV
(Puccini, Un bei di from "Madam Butterfly") IV
(Liszt, "Die Lorelei") IV
Elinora De Cisneros (Saint-Saens, "Amour Viens Aider" from "Samson and Dalila") .. IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc") IV
Maude Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Thuere Halle") ..... V, **V

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CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saens, "Amour viens aider").....II
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito;" Wagner, "Gerechter Gott" from "Rienzi").....III

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure;" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—

Cecilia Choral Club (Jules Massenet's Cantata "Eve").....*II
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Mr. Harold Pracht.....Baritone

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Friday Afternoon, October 27, at 3 o'clock
Sunday Afternoon, October 29, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68

   Un poco sostenuto-Allegro.

   Andante sostenuto.

   Un poco allegretto e grazioso.

   Adagio-Piu andante. Allegro non troppo ma con brio.

INTERMISSION

2. CHAUSSON.....Symphonic Poem "Viviane," Op. 5

3. SMETANA.....Overture "The Bartered Bride"

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4. Marche joyeuse ècossaise ..... Debussy
5. Les Prèlude ..... Liszt

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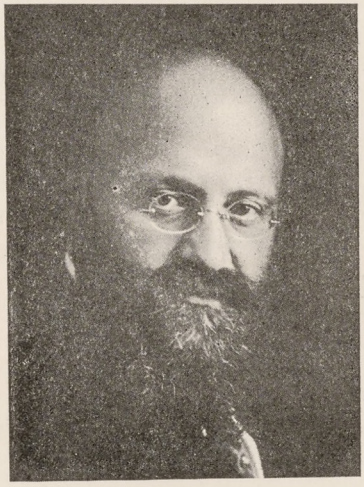
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CORT THEATRE

Next Friday Afternoon, November 10, 1916, at 3 o'clock

Next Sunday Afternoon, November 12, 1916, at 2:30 o'clock

PROGRAM

1. MENDELSSOHN.....“Melusina,” Op. 32
2. DEBUSSY....Tone Picture for Orchestra, (No. 2)—“Iberia”
   (First performance in San Francisco)
3. TSCHAIKOWSKY..Symphony No. 6 in B Minor (“Pathetic”) Op. 74

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PROGRAM NOTES :: By Felix Borowski

SYMPHONY IN C MINOR, NO. 1, OPUS 68

Johannes Brahms

Born May 7, 1883, at Hamburg
Died April 3, 1897, at Vienna

ALTHOUGH the first symphony by Brahms was produced in 1876 we know that as early as 1862 the German master had made sketches for the first movement which he showed to Albert Dietrich* in the summer of that year. Even before this Brahms had worked upon a symphony. "I have been trying my hand at a symphony during the past summer," he wrote to Schumann in January, 1855, "I have even orchestrated the first movement and composed the second and third." As a symphony this work was never completed, but at the suggestion of Julius Otto Grimm, who had helped him with advice in the orchestration, Brahms rewrote the work as a sonata for two pianos, and still later the first and second movements became the corresponding movement of the Concerto in D minor for piano, and the third a section of the "Deutches Requiem."

Meanwhile Brahms labored daily in bringing to perfection the technical mastery which he believed was not yet sufficiently advanced to warrant the composition or at least the completion of a symphony. He worked incessantly at contrapuntal problems, and for years kept up an arrangement with Joseph Joachim, by which their exercises should be mutually interchanged with a view of profitable criticism. Among other elaborate products of this kind was a Mass written entirely in canon. In the letters written by Brahms at this period there are occasional references to the C minor symphony. In 1862 he wrote to Dietrich* that the F minor quintet for strings was finished but that the symphony was still in process of composition. It was still incomplete in 1875, for Dietrich visited Brahms in that year at Zigelhausen and Brahms showed him several new works "among which," writes Miss Florence May,† "must have been the first symphony, upon the completion of which Brahms was at this time concentrating his attention, and it is probable that he also showed the sketches of the second symphony to his old friend."

---

*Albert Hermann Dietrich, who was born at Golk, near Meissen, in 1829, was a pupil of Moscheles and Julius Rietz and later (from 1851-1854) of Robert Schumann when that master was living at Dusseldorf. The year following the termination of his studies with Schumann, Dietrich undertook the conductorship of the Bonn concerts, but he became Kapellmeister at Oldenburg in 1861. Dietrich's compositions number an opera "Robin Hood," music to Shakespeare's "Cymbeline," a symphony in D, an overture—"Normannenfahrt," choral works, violin concerto, 'cello concerto, romance for horn and orchestra, chamber music and smaller instrumental and vocal compositions.

Dietrich was one of the few intimate companions of Johannes Brahms. The two friends met for the first time in 1853 at Dusseldorf. In his "Erinnerungen von Johannes Brahms" Dietrich wrote of this meeting, "Soon after Brahms' arrival in September, Schumann came up to me before the commencement of one of the choral society practices with mysterious air and pleased smile. 'Someone is come,' said he, 'of whom we shall one day hear all sorts of wonderful things; his name is Johannes Brahms.' And he presented to me the interesting and musical looking musician, who, seeming hardly more than a boy in his short gray summer coat, with his high voice and long fair hair, made a most agreeable impression. Especially fine were his energetic characteristic mouth, and the earnest deep gaze in which his gifted nature was clearly revealed."

†Life of Johannes Brahms, 1905, p. 142.

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When the work was finally brought to its conclusion Brahms elected to produce it at Carlsruhe, this comparatively unimportant center of musical activity having probably been chosen, as Miss May suggests, to test the symphony for his own satisfaction "in the comparative privacy of a small audience before submitting it to the searching ordeal of performance in either of the great musical centers of the Continent." This first production then took place November 4, 1876. Dessof* was the conductor, and the work was performed by the Grand-ducal orchestra from manuscript. A second performance followed a few days later at Mannheim, and a third at Munich, (November 15) both these being directed by Brahms himself, who also conducted the work at Vienna (December 17), at Leipzig (January 18, 1877), and at Breslau on January 23rd. Of the critical opinions expressed that by Hanslick of Vienna (*Neue Freie Presse*) reflected the opinions of many connoisseurs who looked upon Brahms as the last of the long line of famous German masters.

"The new symphony," wrote Hanslick, "displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friends and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of the C minor symphony." It must, however, be recorded that all the critics were not able to follow the insight which Hanslick, the chief of the Viennese critics, had gained in his understanding of Brahms' work. The *Wiener Zeitung* discovered "a want of inspiriting fancy, absence of sensuous charm, and a sullen asceticism almost amounting to insipidity." But even this reviewer was moved to rapture at "the strong, proud gait (that reminds one of the majesty of Beethoven) with which the finale strides out."

The C minor symphony was played for the first time in England at Cambridge, March 8, 1877. This production was the result of the honorary degree of Doctor of Music conferred by the University of Cambridge on the German master early in the year. It was a statute of the University that its degrees may not be conferred in *absentia*, but as Brahms declined, according to T. L. Erbe,† with some ungraciousness, to travel to England, or to write a new work as a thesis, the University authorities accepted Brahms' offer of his C minor symphony as his exercise, and this was entrusted to Joachim, who took the MS. score and parts to England and conducted it, as well as an overture of his

*Felix Otto Dessof (1835-1892) was a pupil of Moscheles, Dietz and Hauptmann in Leipzig. He was a conductor during a period of six years at the theatres of Chemnitz, Altenburg, Dusseldorf, Aix la Chapelle and Magdeburg. For fifteen years he was court capellmeister at Vienna which he left in 1875 to become director at Carlsruhe. Here he remained for six years.

†"Brahms," by T. Lawrence Erbe, 1905, p. 63.

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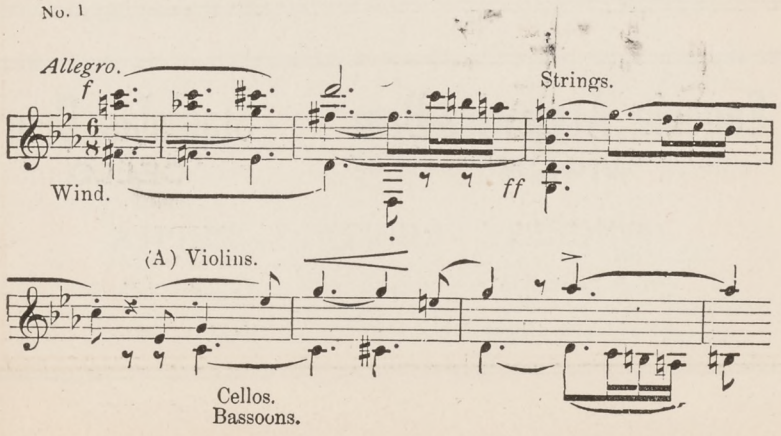
own, at the concert of the Cambridge University Musical Society. The remainder of the program was directed by Charles Villiers Stanford. The first production of the symphony in America took place the same year under Leopold Damrosch, in New York.

At a later period than this, in 1882, a curious incident happened in connection with the work. Brahms had performed his second piano concerto at Leipgiz, in January, the success of which had been less pronounced than at Vienna, Meiningen, Berlin, Hamburg and other towns. Hans von Bülow was at that time touring with the Meiningen Orchestra, of which he was conductor, and he bethought himself to take the orchestra to Leipzig and redemonstrate the beauties of the concerto for the benefit of the listeners of that town. In the middle of March he arrived, and devoted one entire concert of a series of three to works by Johannes Brahms. Bülow played the concerto himself, and the orchestra accompanied him without any conductor. The program also contained the orchestral variations on a theme by Haydn, and the C minor symphony. The eccentric director made mental notes during the progress of the symphony in regard to the fervor of applause. At the conclusion of the *Allegretto* Bülow convinced himself that the public demonstrations of approval were not sufficiently pronounced; he therefore encored the movement on his own account. Nor did his efforts to proselytize the listeners end there. At the conclusion of the work Bülow turned toward the audience and delivered an impromptu address in which he set forth not only a fervid panegyric upon the genius of Brahms, but a stinging rebuke to those who had failed to give it due appreciation.

The instrumentation of the C minor symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (*Un poco Sostenuto,* C minor, 6-8 time) the material of which is related to the matter presented in the following *Allegro*. The principal subject of this does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started:

No. 1



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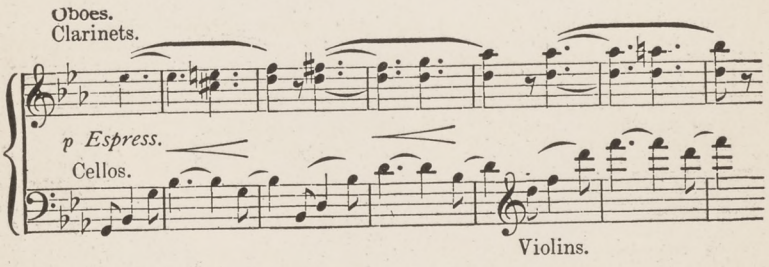
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This is worked over at considerable length, and the second theme makes its appearance in the woodwind in E flat major. Note the persistent suggestions of the principal subject in the accompanying parts:

No. 2.



The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a *coda,* based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto,* E major, 3-4 time.) The theme opens in the strings:

No. 3.



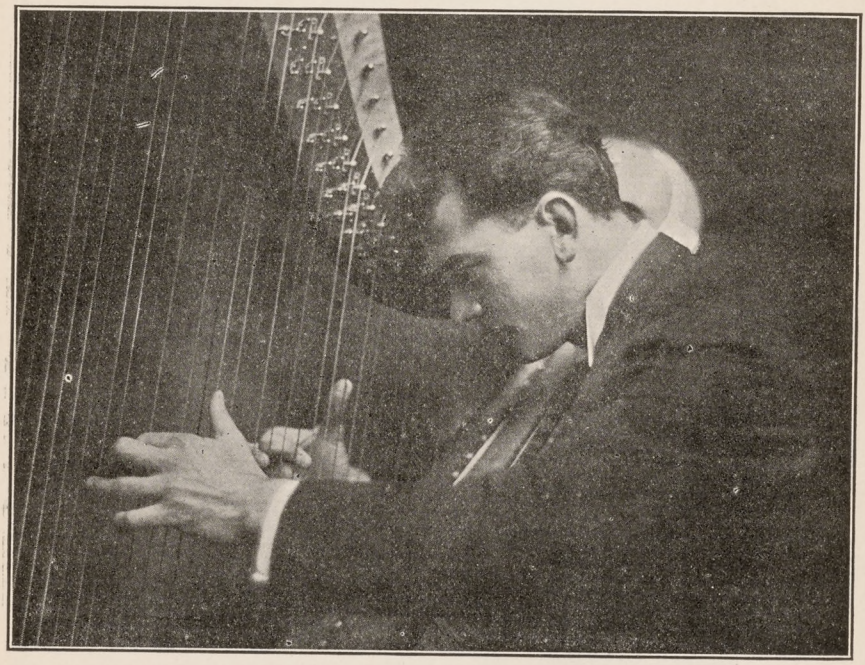
Sixteen measures after it has begun the woodwind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no *scherzo,* but in its place a movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time) "which," says Grove, "is not a *Scherzo* so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins:

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No. 4.



Following this comes a new figure in the woodwind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a *Trio,* although not so named on the score) brings forward a contrasting theme in B major, 6-8 time:

No. 5.



The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio,* C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante,* C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio,* C major, 4-4 time) begins with the principal subject in the first violins:

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No. 6.



At the production of the symphony in Vienna there was much talk about what was considered by many to be an intentional allusion in this subject to the opening theme of the Finale of Beethoven's ninth symphony. Of this similarity, which is more of spirit than of notes, Miss Florence May in her biography of Brahms wrote: "There is no doubt whatever that everybody who listens to Brahms' first symphony thinks immediately on the entrance of the final *allegro*, of Beethoven's ninth. The association passes with the conclusion of the subject; Brahms' movement develops on its own lines, which do not resemble those of Beethoven."

The principal theme is followed by considerable development, in which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano,* by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction:

No. 7.



There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodical material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro,* 2-2 time) with a *coda* in which a new idea is announced by the strings.

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PROGRAM NOTES ::

SYMPHONIC POEM, "VIVIANE"

Ernest Chausson
Born—Paris 1865
Died—July 10, 1899

"VIVIANE" was performed in Paris, 1884. In a revised form it was given again at a Lamoureux concert, 1888. Its first performance in the United States was at Chicago (Theodore Thomas), 1898.

The Viviane of the French legends is not the Vivien of Tennyson. This treacherous and malignant wanton was not in Chausson's mind. Mr. George Saintsbury says in his discussion of the Merlin stories, that the earliest versions give a much more favorable account of the conduct and motive of the heroine than that which Tennyson gives. For purposes of poetic contrast he blackened her character. In the older French versions Merlin was at first the Celtic Mercury. Later he was bard, warrior, savant and prophet. Viviane was a wood fairy more beautiful than snow-necked swan. Her home was in the Forest of Brocéliande.

In Chausson's version he first describes, musically, a love-scene between Merlin and Vivien in the forest. We hear trumpet-calls. King Arthur's men are searching the forest for the Enchanter. This recalls Merlin to his sense of duty and he tries to escape from Vivien's arms and fly from her. Then follows the enchantment of Merlin by Vivien, who, in order to keep him, puts him to sleep and surrounds him with flowering hawthorn bushes.

* * * * *

Chausson died from a bicycle accident at Limay. He was a pupil of Massenet and Cesar Franck; secretary of the National Society of Music in France, and composer of an opera, "Le Roi Arthus" (1913), two smaller dramatic works, several songs, three symphonic poems, of which "Viviane" is the best known. He was a broad-minded admirer of works of Wagner and of contemporaries. He was a composer of great refinement, possessed of a delicate sensitive nature which was prone to a gentle melancholy.

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OVERTURE TO "THE BARTERED BRIDE"

Friedrich Smetana

Born March 2, 1824, at Leitomischal, Bohemia
Died May 2, 1884, at Prague

"THE BARTERED BRIDE," a comic opera in three acts, text by Karl Sabina, was performed for the first time at Prague, on May 30, 1866. It was first performed in this country at the Metropolitan Opera House, in New York, on February 19, 1909. The opera is a rollicking, lively picture of Bohemian peasant life, with a deal of real "folk-dancing," and with plenty of humor of a healthy sort. Melodically the opera is rich—and the overture is not a whit behind the opera itself. It fairly bubbles over with the true spirit of comedy.

Smetana is one of the group of Bohemian composers, in fact the founder of the school, in which Dvorak and Fibich were his followers. He was also one of Wagner's disciples, and aimed to do for his own country what Wagner was doing for Germany. He was not one of Wagner's echoes, however, but possessed a distinct individuality of his own. His first opera, "The Brandenburgers in Bohemia," performed in 1866, was followed during the same year by "The Bartered Bride," "Dalibor" came in 1868. In 1872 Smetana finished the composition of "Libussa," a "national" opera on a historical subject; Libussa having been a princess famous in Bohemian history.

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Friday Afternoon, November 10, 1916, at 3 o'clock

Sunday Afternoon, November 12, 1916, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. MENDELSSOHN.....Overture, "Melusina," Op. 32

2. DEBUSSY....Tone-Picture for Orchestra, (No. 2)—"Iberia"

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   Adagio, Allegro non troppo
   Allegro con grazia
   Allegro, molto vivace
   Finale, Adagio lamentoso

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PROGRAM

1. BEETHOVEN.....Symphony No. 7, A Major, Op. 92

INTERMISSION

2. CESAR FRANCK.....Symphonic Poem "Les Eolides"

3. STRAUSS..Tone Poem "Death and Transfiguration," Op. 24

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PROGRAM NOTES :: By Felix Borowski

OVERTURE, OPUS 32, "MELUSINA"

Felix Mendelssohn-Bartholdy

Born Feb. 3, 1809, at Hamburg
Died Nov. 4, 1847, at Leipzig

PRECISELY why Mendelssohn was moved to the composition of his overture to the "Legend of the Lovely Melusina," is explained in the following, drawn from a letter written April 7, 1834, to his sister Fanny:

"I wrote this overture for an opera of Conradin Kreuzer's, which I saw this time last year in the Konigstadt Theatre. The overture (I mean Kreuzer's) was encored, and I disliked it exceedingly, and the whole opera quite as much; but not Mlle. Hahnel, who was very fascinating, especially in one scene, where she appeared as a mermaid combing her hair; this inspired me with the wish to write an overture which the people might not encore, but which would cause them more solid pleasure; so I selected the portion of the subject which pleased me (exactly corresponding with the legend) and, in short, the overture came into the world, and this is its pedigree."

Kreuzer's opera, written to a text by the Austrian poet Grillparzer, was produced at the Konigstadt Theatre, February 27, 1833. The libretto of this work the poet had offered to Beethoven in 1823 and it would seem that the latter at one time seriously considered its composition as an opera.

Mendelssohn set to work upon his overture in 1833 at Berlin and brought it to completion November 14, of the same year, at Dusseldorf, where he had, on October 1, entered upon his duties as musical director in the town. That the composer was satisfied with the work he was doing upon the overture it is possible to believe, for he wrote in October to his sister Rebecca, "I think that the overture to 'Melusina' will be the best thing that I have so far done." The first production of the work took place at the third concert of the Philharmonic Society, of London, given at the Hanover Square Rooms, April 7, 1834. Moscheles was the conductor. At the first rehearsal of the overture Moscheles wrote to Mendelssohn:

"I have read and studied your overture with ever growing interest; and let me say in the fewest possible words that it is a splendid work. It is marked by vigorous and spirited conception, unity and originality. Thus impressed I proceeded to the first rehearsal, after having gone through it privately with Mori.* But it was not an easy matter to moderate the orchestra in the piano parts; especially at the outset they would make a desperate plunge and the trumpets were somewhat surprised at having to fall in with 7th on C. I winced and groaned and made them begin three times. The contrasting storms went as if Neptune held the scepter; but when the voices of the Sirens were to disarm that boisterous ruler I had to call for piano! piano! piano at the top of my

*Nicholas Mori (1796-1839) was the concertmeister of the Philharmonic Orchestra and of other orchestras in London. He was born in London and studied the violin with Viotti.

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voice, bending down á la Beethoven, and in vain trying to restrain the ferocious violins and basses. However, at a second reading things went better. The work was studied with the liveliest interest and received with the fullest appreciation."

Mendelssohn's reply to this letter contained much interesting information as to the interpretation of his work. The difficulty of getting the pianos observed was, he said, due to his own fault in having omitted to make all the marks of expression one degree weaker than those indicated in the score. "Where there is a *p* in the wind instruments it should be *pp;* instead of *mf, piano;* instead of *f, mf.* The *pp* alone might remain, as I particularly dislike *ppp.*"

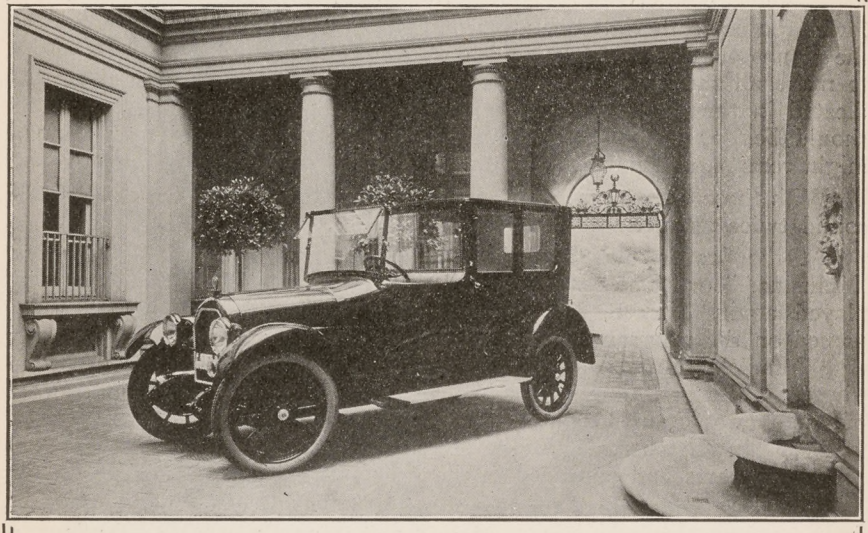
With these alterations "the whole thing," wrote Mendelssohn, "would sound twice as mermaidish."

At the first production the overture was entitled "Overture to 'Melusine,'" or "The Mermaid and the Knight." When the work was played again, May 8, 1834, at a concert given by Moscheles it was named on the programme "The Knight and the Mermaid." At a later date Mendelssohn revised his "Melusina" and in the new form it was given for the first time November 23, 1835 at a Pension Fund concert of the Gewandhaus Orchestra, Leipzig, under the direction of C. G. Muller. In October, 1836, the overture was published in score; the orchestral parts had appeared in the previous April.

The story with which the legend of Melusina is concerned is derived from ancient Celtic sources. Melusina, according to some versions a fairy and to others a mermaid, is married to the Count Raymond of Lusignan, whose castle has been built by enchantment. It is her fate to turn once a week into a mermaid—or into a serpent—and before wedding the Count she exacts from him the promise that upon one day each week he will permit her to retire to seclusion and will not seek to discover the reason for such retirement. The husband's curiosity gets the better of his discretion and his oath and he discovers the lovely Melusina in the throes of transformation, whereupon, with a great and bitter cry, she leaves him and is said to return and give warning by her appearance and her shrieks whenever any of the race of Lusignan is about to die. The tale is common in the folk-stories of the Spanish, Germans, Dutch and Bohemians.

Mendelssohn's overture begins with a principal theme (*Allegro con moto,* F major, 6-4 time) the undulating character of which may be taken as the motive of Melusina. The key changes to F minor and a new and more vigorous idea is given out by the strings. Possibly this theme was connected in Mendelssohn's mind with the Count Lusignan. The true second theme, expressive in character, enters in the first violins in A flat major. Development of the Melusina motive takes place, in the course of which an episode is sung by the oboe. There is then taken up the working out of the vigorous theme which followed the principal subject in the exposition. Recapitulation follows, and there is a coda in which the undulating figure of the opening theme figures largely.

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PROGRAM NOTES :: By Felix Borowski

"IBERIA," IMAGES POUR ORCHESTRE, NO. 2

Claude Achille Debussy
Born Aug. 12, 1862, at St. Germain

UNDER the title "Images," Debussy has composed two sets of piano compositions and a groupe of three orchestral works. The first series of piano pieces was composed in 1905, and comprised the following numbers: "Reflets dans l'eau," "Hommage à Rameau" and "Mouvement." The second set appeared two years later; it was made up of three pieces: "Cloches à Travers les Feuilles," "Et la Lune Descend sur le Temple qui fut," and "Poissons d'or." This series was first played at the Cercle Musical by R. Vines.

The orchestral "Images" have nothing in common with the previously mentioned piano compositions except their generic title. Debussy has given them the following names: 1. "Gigue Triste;" 2. "Iberia;" 3. "Ronde de Printemps."* "Ronde de Printemps" was written in 1909, and produced at the Salle Gaveau, Paris, March 2, 1910, at the third of four concerts of modern French music organized by the publisher, Jacques Durand.

"Iberia" was composed in 1909, and it received its first presentation at one of the Concerts Colonne, Paris, February 20, 1910. Gabriel Pierné was the conductor. The program also included excerpts from Schumann's "Manfred" and César Franck's "La Redemption," and Saint-Saëns' Concertstück for violin was played by Touche. As at previous performances of works of Debussy, the public reception of "Iberia" was a mixture of cordiality and of hostile indignation. There was much applause mingled with shrill whistling and other noises. A second interpretation of "Iberia" was presented by the same orchestra, February 27. The first performance of the work in America was given by the Philharmonic Society of New York, January 3, 1911, at a concert devoted entirely to French compositions. Gustave Mahler was the conductor.

The significance of the title given by Debussy to this piece will be made clear when the hearer is reminded that Iberia was the ancient Greek name for the country known to the Romans as Hispania, and to us as Spain.

The orchestra called for by the score of "Iberia" comprises piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells, two harps and strings. The work is divided into the following sections:

1. *"Par les rues et par les chemins"* ("In the streets and by the wayside"). *Assez animé (Dans une rythme alerte mais précis).*

2. *"Les parfums de la nuit"* ("The odors of the night") *Lent et rêveur.* The movement leads into

3. *"Le matin d'un jour de fête"* ("The morning of a fête day"). *Dans un rythme de Marche lointaine, alerte et joyeuse.*

*"Ronde de Printempts" was produced for the first time in America, November 15, 1910, by the New York Philharmonic Society.

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PROGRAM NOTES :: By Felix Borowski

SYMPHONY NO. 6 ("PATHETIC"), B MINOR, OPUS 74.

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at Petrograd

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the Spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, of doubt in his own genius as a creator, Tschaikowsky destroyed his work. " . . . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable." Thus the Russian master wrote to his nephew Davidow in December, 1892.

In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occupying his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the Autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great *Allegro,* but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky had alluded to in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him.

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In this same month he writes to his favorite nephew, Davidow,* that the symphony is quite the best and particularly the most sincere of any work he had written. "I love it," said Tschaikowsky, "as I have never loved any one of my musical offsprings before."

The symphony was composed at Klin, a two-storied country house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin, never to return, and, it would seem, with a premonition that he was viewing for the last time the surroundings that he loved. As the train sped through Frolovskoe and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Taniew his desire to find a last resting place in the tranquil field of death that he had passed.

And, so in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The sixth symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outward influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply moved feeling that later the symphony aroused there was but little evidence at the first production.

At the concert of the Imperial Musical Society, at which the sixth symphony was first performed, there was also played the overture to "Carmosine," an unfinished opera by Laroche; two dances from Mozart's "Idomeneo" and Tschaikowsky's first concerto for pianoforte, the solo part of which was interpreted by Adele Aus der Ohe.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "program symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision. Suddenly the word "Pathetic" occurred to him, and Modeste turned back to suggest it to his brother "I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste. Splendid! Pathetic!' Then and there he added to the score the title by which the symphony has always been known."†

On November 1st Tschaikowsky went to a performance of Ostrow-

*The "Pathetic" Symphony is dedicated to him.

†The title "Pathetic" also has been employed for a symphony by the Croatian composer, Edmund Mihailovitch.

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sky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warlamow concerning spiritualism. The actor in his jesting way protested against "those abominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

The first performance of Tschaikowsky's symphony given in America was at a concert of the New York Symphony Society, March 6, 1894.

I. There is an Introduction (*Adagio*, B minor, 4-4 time) eighteen measures long, in which the principal theme of the main movement is foreshadowed in the sombre subject put forward at once by the bassoon. *Allegro non troppo* (same time and key). The lower strings announce the principal theme.

There is much development of this and of subsidiary material—particularly of a sixteenth note figure tossed back and forth between the strings and wind. There is a cumulative crescendo leading to a climax, which, subsiding, leaves the violoncellos muttering beneath the sinister chords set forth by the tuba and trombones. The second theme enters in the violins and 'cellos after this.

Another section of the subject follows in the flute, its ascending figure imitated by the bassoon, and the first division of the theme returns with more sonorous instrumentation. There is a general subsidence, and the clarinet sings very softly a closing reminiscence of the subject. With a *fortissimo* chord the Development is ushered in with fierce passage in the strings. The principal theme is worked out by the first violins and the basses successively. Episodical matter is interpolated with the development of the principal theme; but there is no development of the second subject. The Recapitulation presents the same subject as before. The second theme appears in B major. The Coda brings forward a new idea, in which, over a descending passage, *pizzicato*, in the strings, the brass intone a solemn subject.

II. (*Allegro con grazia*, D major, 5-4 time). The theme commences at once in the violoncellos. The whole first portion of the movement is built on the material. The Trio brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettle-drums. The organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a coda, based, like the Trio, on an organ-point.

III. (*Allegro molto vivace*, C major, 12-8 (4-4) time). The movement opens with the light figure heard alternately in the strings and woodwind, a subject which is given extensive development. In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite march theme put forward in E major by the clarinet, with the triplet figure dancing beneath it in the lower strings.

There is development of this material, following which the first

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ELIAS M. HECHT . . . . . Flute
assisted by
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HAYDN .....String Quartet, Op. 64, No. 5
BRAHMS .....Clarinet Quintet, Op. 115
FRANCK .....Piano Quintet

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portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

IV. (*Adagio lamentoso,* B minor, 3-4 time). The movement is based on two themes, of which the first is set forth, without introduction, by the strings. The second subject is given to the violins and violas over a syncopated figure in the horns. After this theme has been worked over to a sonorous climax a return is made to the subject which opened the movement. At the close of this there are ten measures in which the brass intone solemn harmonies, after which the Coda sets in with a subject in the muted strings, derived from the second theme. The whole of this section is built on the organ-point of syncopated B's played by the double basses.

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PROGRAM

1. Symphony, G Major, No. 13.....HAYDN
   - (a) Adagio—Allegro
   - (b) Largo
   - (c) Menuetto: Allegretto
   - (d) Finale Allegro con spirito

2. Three Hungarian Dances .....BRAHMS

(INTERMISSION)

3. Entr'acte and Ballet Music, "Rosamond".....
   .....SCHUBERT-REGER

4. Prize Song (Paraphrase).....WAGNER-WILHELME

5. Overture, "Merry Wives of Windsor".....NICOLAI

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Sunday Afternoon, November 26th, at 2:30 o'clock

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PROGRAM

1. BEETHOVEN.....Symphony No. 7, A Major, Op. 92
   - I. Poco Sostenuto—Vivace
   - II. Allegretto
   - III. Scherzo, Presto—Trio, Assai meno presto
   - IV. Finale, Allegro con brio

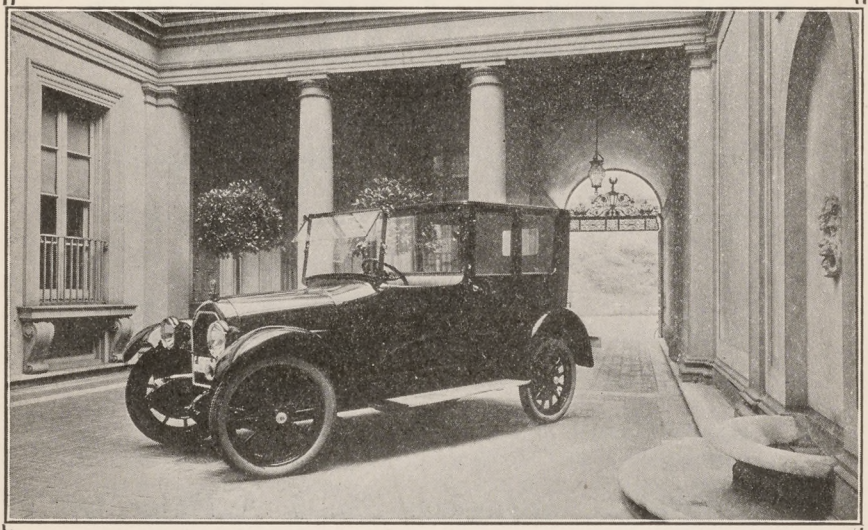
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2. CESAR FRANCK.....Symphonic Poem, "Les Eolides"

3. STRAUSS..Tone Poem, "Death and Transfiguration," Op. 24

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PROGRAM NOTES :: By Caryl B. Storrs

SYMPHONY NO. 7, A MAJOR, OP. 92 Ludwig van Beethoven

Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THERE is some uncertainty as to the precise dates, both of the beginning and the completion of Beethoven's seventh symphony. Sir George Grove, whose monumental, comprehensive and authoritative Dictionary of Music is the Encyclopedia Britannica of the musical world, asserts that the work was finished during the spring of 1812. Thayer declares that at this time it had barely been begun, while J. C. Pro'homme states that the symphony was well under way in the winter of 1811. Beethoven recorded upon the title page of the manuscript the day and year of its conclusion, but it is said that the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that Beethoven's date was clipped away.

While it is probable, says Felix Borowski, that this date was May, 1812, it must be remembered that Beethoven had made sketches for the symphony as early as 1811, and possibly even during the year 1810. It was not, however, until December 8th, 1813, approximately 100 years ago, that the seventh symphony was revealed by its first performance in the large hall of the University of Vienna. The occasion was a concert arranged by Maelzel for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau. Maelzel, who was on intimate friendly terms with Beethoven at this time, was well known to the amusement seekers of the Austrian capital. In 1812 he had opened a curious exhibition in which might be seen a decidedly miscellaneous collection of artistic and scientific objects. He had assembled statuary, bronzes, paintings and, as a special and novel feature, a large galvanic battery with which experiments were conducted for popular edification. But the great attractions of Maelpel's exhibition were his mechanical instruments. He had constructed an automatic trumpeter which played a French cavalry march to Maelzel's piano accompaniment. There was also a panharmonicon, reproducing the effects of a military band, and for which the inventor had arranged Haydn's "Military" symphony, the overtures to Chrubini's "Lodoiska" and Handel's "Alexander's Feast." as well as two marches by the then youthful pianist, Mocheles. Maelzel, astute mechanician that he was, perceived that a composition by Beethoven would greatly enhance the popular box-office value of his panharmonicon, and, as "battle" pieces were at that time a much respected form of composition, he proposed to Beethoven the composition of such a work as a sure money-maker for them both. As Maelzel was about to depart from Vienna to London, and as an English victory would be a politic and timely subject for musical interpretation, he suggested to Beethoven that he write a work entitled "Wellington's Victory at Vittoria." Beethoven not only fell in with this idea, but actually conceived the plan of accompanying his friend and the panharmonicon to England. It was, however, necessary to raise money for the expedition,

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and Maelzel planned to produce the battle piece, with some other works, at a charity concert, in order that the interest of the public might be stimulated and further performances be profitably arranged for himself and his friend. Beethoven approving of this idea, the "Wellington Victory" was returned to him to be made over for full orchestra, and Maelzel busied himself with preparations for the concert. Several renowned musicians were in Vienna at the time and a number of these—Dragonetti, Meyerbeer, Hummel, Romberg, Spohr and others—consented to appear in the orchestra.

The program was to commence with the new Symphony No. 7, and "Wellington's Victory" was to close the concert. Between these works Maelzel's mechanical trumpeter was to play marches by Dussek and Pleyel to the accompaniment of the full orchestra. Franz Gloggl, a young musical journalist of the day who was admitted to the rehearsals, has left an interesting account of these preparatory performances. At one point in the symphony the first violins stopped playing, and Beethoven was told that the passage he had written was impossible of execution. Beethoven replied, with unusual urbanity under such circumstances: "If the gentlemen will take the music home and practice it, everything will be all right." The advice was generally followed, and we have it on the authority of Gloggl that the work of the violins at the next rehearsal was all that could be desired. So great was the success of the concert that it was repeated four days later—on Sunday, December 12th, 1813. There was such a demand for tickets that Gloggl—who was eager to be present—was unable to obtain one. It is an instance of Beethoven's good nature that the young journalist was invited to accompany the composer in his cab. They started an hour and a half before the hour announced for the concert to begin, and Gloggl took charge of the scores. Beethoven sat back in a corner of the carriage, absorbed in his works, and Gloggl noticed that from time to time he indicated the tempi of the movements with his hand. When they arrived at the hall Beethoven directed his companion to take the scores under his arm, and to follow him into the concert room, where he found a seat. This performance was another triumph for Beethoven. There were, it is true, some uncertain moments owing to the uncertainty of the composer's conducting; but the symphony in particular made a profound impression and the enthusiasm of the audience was unequivocally expressed. Beethoven's friend Schindler, preserved a letter of thanks which the composer addressed, through the *Wiener Zeitung*, to those who assisted him in the concert. Having extended his gratitude to the artists who had not thought it beneath them to occupy subordinate positions in the orchestra, Beethoven continued:

"The directorship fell to me only because the music was of my composition; had it been by another, it would have given me just as much pleasure to have played the bass drum like Herr Hummel, since all of us are filed only with simple love of our Fatherland."

To those who read these notes with the single purpose of understanding Beethoven's seventh symphony, this long and rambling intro-

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duction may appear inexcusable. To the writer of the notes it justifies itself because of its human interest and its side-lights upon the musical life of the day and the character of its composer, whose rank as the greatest and most influential figure in the world of music is unanimously conceded by musical historians.

Beethoven's seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 224 pages. On the second page of this volume there was a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London. In Paris the first complete performance of the work took place in 1829. St. Petersburg first heard it in 1840 and New York in 1843. As is the case in the other Beethoven symphonies, several definite interpretative purposes have been read into the seventh. Richard Wagner declared it to be the Apotheosis of the Dance, and Alberti, in the *Neue Berliner Musikzeitung,* discovered it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; second—Wedding March; third—Dance of the Villagers; fourth—Feast and Revels. It was even declared that this program emanated from Beethoven himself. Joseph Louis d'Ortigue imagined that the *Alegretto* represented a procession in the catacombs, and Durenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque." In the direct diction of the old saw: "You pays your money and you takes your choice." But you are not limited by this, for every hearer is at perfect liberty to form his own conclusion and advance his own theory. There is but one indisputable fact regarding Beethoven's seventh symphony, which is that it is beautiful and happy music. A really charming "program" of the seventh symphony, written by an anonymous author, is as follows: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter shows us, in a series of tone-pictures, the blossoming of spring, the murmuring of the brook, the trembling of the earth under fructifying showers and the confident hope of the husbandman of his coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine dressers, who celebrate the reception of the blessing contained in the sheaves, grapes and fruit under the linders and beeches, in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders, *Alegretto,* a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troupe of merry maidens approaches him, and, while the others pass on their way, one whispers sweet words of hope into his ear: 'Dry your tears; youth and hope beckon you. See! how beautiful is nature!' and the alluring

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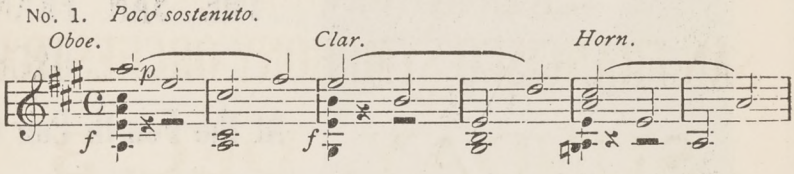
flutes, oboes and shalms again summon all, *scherzo,* to the merry dance. Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds on the horizon, hilltops glow in the evening red, the breath of God trembles in the beech-tops, heads are uncovered, eyes turn to Heaven and four voices begin the evening hymn, which is repated in chorus from the full hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air, *Finale,* and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

The seventh symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

FIRST MOVEMENT

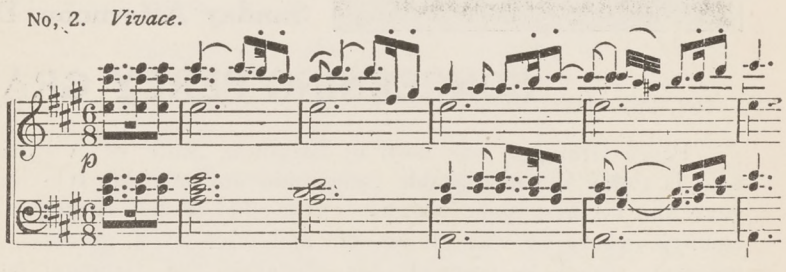
The first movement is preceded by a long introduction, *Poco sostenuto,* A major, 4-4 time, composed chiefly of the following placid theme sung by the woodwinds and strings:

No. 1. *Poco sostenuto.*



After several soaring scale passages in the strings and a few measures of hesitant questionings in the violins and woodwinds, the first flute announces this breezy, jaunty figure, *Vivace,* A major, 6-8 time:

No. 2. *Vivace.*



And now there is scarcely a measure in the remainder of the first movement which does not throb with the same exhilirating rhythm; this theme, in fact, dominates the entire first movement.

SECOND MOVEMENT

The second movement, *Allegretto,* A minor, 2-4 time, is developed from this fundamental martial theme:

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Sunday Afternoon, Dec. 10, at 2:30 o'clock

CONCERNING PERCY GRAINGER

Percy Grainger was born in Brighton, State of Victoria, Australia. His mother, who is today his inseparable companion and adviser, is a musician, and it was she who gave him his first piano lessons. As a child of ten Grainger gave concerts in his native country, where he was known far and wide as a prodigy. These concerts earned the necessary funds to complete his education and Grainger and his mother sailed for Frankfurt-am-Main, Germany, where Grainger studied for six years, before establishing his home in London. His other teachers were Louis Pabst, James Kwast and Busoni. For the past five years, Grainger has given some 150 piano recitals in Europe annually, playing before wildly enthusiastic and crowded houses in the art centers of Great Britain, Germany, Holland, Norway, Denmark, Finland, Russia, Bohemia and Switzerland.

As a composer, Percy Grainger has won the adulation of critics on both sides of the Atlantic.

"Percy Grainger stands alone. He is the one cheerful, sunny composer living," wrote the eminent London critic, John F. Runciman, in the "Saturday Review." And perhaps it is essentially the joyous and ecstatic personality that permeates all his work (be it poetic or dreamy, or exhilarating and boisterous) to which this young Australian owes the unparalleled speed with which his choral, orchestral, chamber, vocal and piano compositions have attained to world-wide popularity since their first publication in 1912.

Percy Grainger's official introduction to San Francisco was given last season, when his group of delightful British folk music-settings was given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. It was decidedly one of the most popular offerings of the season.

Although Mr. Grainger has appeared with great success in the East, he has never been heard west of Chicago, so his appearances with the San Francisco Symphony Orchestra on Friday afternoon, December 8, and Sunday afternoon, December 10, are certain to be productive of unusual interest with music lovers.

Mr. Grainger will offer Grieg's concerto in A Minor, Op. 16. His new suite, "In a Nutshell," which was the sensation of the Norfolk, Connecticut, Festival, early this year, will also be given.

Of "In a Nutshell," the distinguished critic, H. E. Krehbiel, said in the New York "Tribune:"

"The rollicking gayety of the music, heightened by the roystering percussive melee, quickened into excitement by the incisive and infectious rhythms (in the invention and use of which Mr. Grainger is a past master) and made scintillant by the pianoforte and its orchestral companions, carried senses and minds captive at the performance. It made Mr. Grainger the hero of the festival."

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CORT THEATRE

Friday afternoon, December 8th, at 3 o'clock

Sunday afternoon, December 10th, at 2:30 o'clock

PROGRAM

1. SCHUBERT.....Symphony, No. 5, in B Flat

   Allegro
   Andante con Moto
   Menuetto and Trio (Allegro molto)
   Finale (Vivace)
   (First performance in San Francisco)

2. GRIEG.....Concerto in A Minor, Op. 16,
   For Piano and Orchestra

   I. Allegro Moderato
   II. Adagio
   III. Allegro Marcato (Animato tranquilloo)

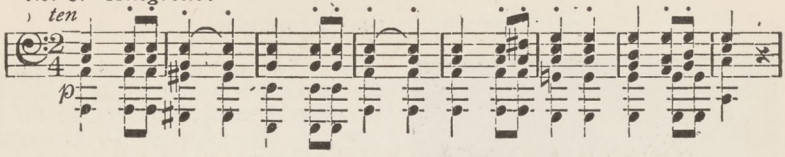
INTERMISSION

3. PERCY GRAINGER.....Suite, "In a Nutshell"
   For Orchestra, Piano and Deagan Percussian Instruments

   I. Arrival Platform Humlet
   II. Gay but Wistful
   III. Pastoral
   IV. "The Gumsuckers" March
   (First performance in San Francisco)

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No. 3. *Allegretto.*

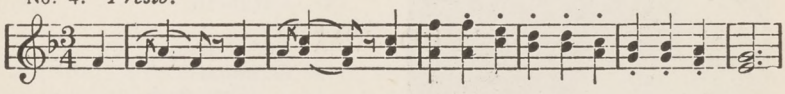


And although this elegiac A minor plaint is presently relieved by a consoling phrase in A major ("Dry your tears; youth and hope beckon you"), the steady, relentless tread of the march-rhythm is ever present.

THIRD MOVEMENT

The third movement, *Presto,* F major, 3-4 time, opens with this limpid theme:

No. 4. *Presto.*



All is sunshine and rejoicing ("How beautiful is nature!"), and alluring flutes summon to the merry dance. In the midst of the gaiety "heads are uncovered, eyes turn to Heaven and four voices chant this evening hymn:"

No. 5. *Assai meno presto.*



FOURTH MOVEMENT

The last movement, *Allegro con brio,* A major, 2-4 time, is built upon the fololwing brisk theme, said to have been modeled upon a well known Irish folk song, "Nora Creina," which Beethoven had edited as a vocal work for Thompson, the Edinburgh music publisher:

No. 6. *Allegro con brio.*



The principal subjects having been presented, the exposition is repeated, and is followed by the development in which the principal subject largely figures. The recapitulation brings forward the material of the opening portion of the movement, and a remarkable coda, 124 measures long, succeeds it, culminating in an imposing climax which closes the work.

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Programme

TANEIEW

Trio in D major, Op. 21
For two violins and viola
Allegro giocoso e semplice
Menuetto. Allegro non troppo
Andante
Vivace

TARTINI

(a) Larghetto

SCHUBERT

(b) Quartettsatz, No. 12 in C minor
(First time)

TSCHAIKOWSKY

Souvenir of Florence in D minor, Op. 70
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Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

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PROGRAM NOTES :: By Hubbard William Harris

SYMPHONIC POEM, "LES EOLIDES"

Cesar Franck

Born Dec. 10, 1822, at Liege
Died Nov. 9, 1890, at Paris

THE symphonic poem "Les Éolides," Franck's first attempt in the fieeld of descriptive orchestral composition, was inspired by a poem of the same name by Charles Marie René Leconte de Lisle (1818-1894), howbeit no allusion to this fact is made in the score. In his sketch of this composer's career George Servieres says that "desirous of trying himself in all kinds of music, the artist, who up to that time had not written compositions for the orchestra, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolidees,' to which he gave as a program the exquisite lines of Leconte de Lisle." The following prose version of this poem is by Mr. William F. Apthorp, of Boston:

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Aeolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony: do ye return from Ionia, or from green, golden-honeyed Hymettus?

Aeolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Furos, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantean, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

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While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the sense, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Aeolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye, sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Concerning Franck's composition M. Servieres continues: "This Symphonic Poem, played for the first time at an orchestral concert of the Societe Nationale on May 13, 1877, was again performed, through the efforts of M. Lamoureux, on February 26, 1882. It was hissed. This setback so strongly affected the conductor that he waited until February 18, 1894, before again providing a hearing for "Les Éolides." This time the public, converted to admiration for César Franck, was glad to acknowledge the talent with which the master had known how to convey in smoothly graduated colors, by the delicacy of his harmonies and modulations, the musical impression of soft rustling, of the caresses of Spring breezes, as suggested by the lines of the poet." The work, a single movement in A major, *Allegretto vivo* and 3-8 time, is entirely free in form and treatment, consisting of an elaborate and highly picturesque development of the zephyr-like opening theme and sundry motives derived therefrom.

Announcement

The list of Guarantors who make it possible for the Musical Association of San Francisco to maintain The San Francisco Symphony Orchestra will be made public at a later date.

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TONE-POEM, OPUS 24, "DEATH AND TRANSFIGURATION"

Richard Strauss

Born June 11, 1864, at Munich

THIS, the third of a series of tone-poems contributed by Strauss to the literature of the symphonic art, was written in 1889 and produced for the first time in June of the following year, at Eisenach, at a concert of the *Allgemeine Deutsche Musik Verein*. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter, who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by Mr. W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back, tired of battle, sleepless as in fever-frenzy the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. That which he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world."

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June 30th, 1916

ASSETS

United States, State, Municipal and other Bonds (market value $18,370,500.00), standing on books at	$17,124,363.14
Loans on Real Estate, secured by first Mortgages	41,060,828.52
Loans on Bonds and Stocks	615,951.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $195,000.00), standing on books at	1.00
Employees' Pension Fund ($222,725.43), standing on books at	1.00
CASH	5,010,082.43
Total	$63,811,228.81

LIABILITIES

Due Depositors	60,727,194.92
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With the aid of this paraphrase of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the Enemy who always wins; the respite; the vision of the life that has been and is nearly done, with its stages of childhod and youth and the stress and storm of manhood; the final struggle with Death, and the awful moment of release. And the final scene, the Transfiguration, is made evident, too, in the exalted character of Strauss's picturing, the gleaming harps, the majestic sonority of the brass.

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double bassoon, four horns, three trumpets, three trombones and tuba, three kettle-drums, a gong, two harps and strings.

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HAYDN .....String Quartet, Op. 64, No. 5
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CORT THEATRE

PROGRAM

1. Rhapsody, No. 1 ..... LISZT

2. Lyric Suite, Op. 54 ..... GRIEG
   - (a) Shepherd Boy
   - (b) Norwegian Rustic March
   - (c) Nocturne
   - (d) March of the Dwarfs

3. Invitation to the Dance ..... WEBER-WEINGARTNER

(Intermission)

4. Meditation from "Thais" ..... MASSENET

5. Marche Slave, Op. 31 ..... TSCHAIKOWSKY

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ADVANCE NOTICE

Fourth Pair of Symphony Concerts

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - Conductor

Friday afternoon, December 8th, at 3 o'clock

Sunday afternoon, December 10th, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. SCHUBERT.....Symphony, No. 5, in B Flat

Allegro
Andante con Moto
Menuetto and Trio (Allegro molto)
Finale (Vivace)

(First performance in San Francisco)

2. GRIEG.....Concerto in A Minor, Op. 16,

For Piano and Orchestra

I. Allegro Moderato
II. Adagio
III. Allegro Marcato (Animato tranquillo)

INTERMISSION

3. PERCY GRAINGER.....Suite, "In a Nutshell"

For Orchestra, Piano and Deagan Percussion Instruments

I. Arrival Platform Humlet
II. Gay but Wistful
III. Pastoral
IV. "The Gumsuckers" March

(First performance in San Francisco)

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Friday afternoon, December 8th, at 3 o'clock
Sunday afternoon, December 10th, at 2:30 o'clock

CORT THEATRE

Soloist—PERCY GRAINGER

PROGRAM

1. SCHUBERT.....Symphony, No. 5, in B Flat
   Allegro
   Andante con Moto
   Menuetto and Trio (Allegro molto)
   Finale (Vivace)
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The foregoing eulogistic criticism from the pen of Glenn Dillard Gunn—concerning the "foremost authority of the century on musical theory"—appeared in the Chicago *Daily Tribune*, September 9, 1912.

Ferruccio Busoni's profound admiration for the genius of Ziehn was demonstrated in the form of an article published in the Berlin *Signale für die Musikalische Welt* (February 2, 1910), in which, among other things, he wrote the following:

> *Ziehn is a theoretician, but not one who attempts to measure feeling in mathematical symbols or who draws boundaries by old standards. He is a theoretician who points to the possibilities of undiscovered lands, a prophet through logic. As a master of harmony he stands alone.*
>
> *Over the beautiful lines of the Gothic fugue Ziehn paints in the colors of a great and new harmony, the harmony that arises from the application of a relentless logic to the problems of voice leading; that achieves absolute independence for each voice, yet at their various meeting-points permits most original harmonies to develop.*

It is to Bernhard Ziehn that the musical world is indebted for knowledge concerning the solution of the unfinished fugue in Seb. Bach's "Kunst der Fuge," a query which has remained unsolved for nearly 150 years; and for deciding the authorship of Luther's "Ein feste Burg," which had defied explanation for almost 350 years. Ziehn has also given us a modern reconstruction of the Ecclesiastical Modes (art. in "Die Musik," III, 3; Berlin, 1903).

Among the many devices peculiar to Ziehn's harmonic system may be mentioned the Plurisignificance of Suspension Chords, the Enharmonic Plurisignificance of Chords, Enharmonic Modulations, Unresolved Suspensions, Chromatic Chords, Symmetrical Inversion, etc.

PROGRAM NOTES :: By Felix Borowski

SYMPHONY NO. 5 IN B FLAT

Franz Peter Schubert
Born, Vienna, Jan. 31, 1797
Died, Vienna, Oct. 19, 1828

SCHUBERT composed this symphony in the year 1816 at the age of 19. It is known as the Symphony "without Trumpets and Drums," having been written for a small gathering of players among whom certain instruments were lacking, notably trumpets and drums. Schubert, himself, played the viola in this orchestra.

Concerning the absence of clarinets from the score, it may be said that Mozart, himself, notwithstanding his obvious knowledge of the value and beauty of this instrument omits it in many of his great works; notably his "Jupiter" Symphony. The ordinary explanation is probably the true one; namely, being attached to a small court he seldom had at his disposal a full band of instrumentalists—a predicament similar to Schubert's.

This symphony No. 5 follows the conventional classical lines of the day; and "though full of Mozart, is as gay and untrammelled as all Schubert's orchestral music of that period." Like so many other works of this composer, it remained unpublished for many years; which fact may account for the rarity of its performance in times past. Although one hundred years old, it may be looked upon in the light of a novelty today.

Mr. Kreisler, who heard this symphony for the first time at a concert in Moscow, called Mr. Hertz's attention to it with so much enthusiasm that Mr. Hertz sent for the work, and straightway included it among the symphonies to be produced this season.

A Pupil of the Late BERNHARD ZIEHN—

Julius GOLD

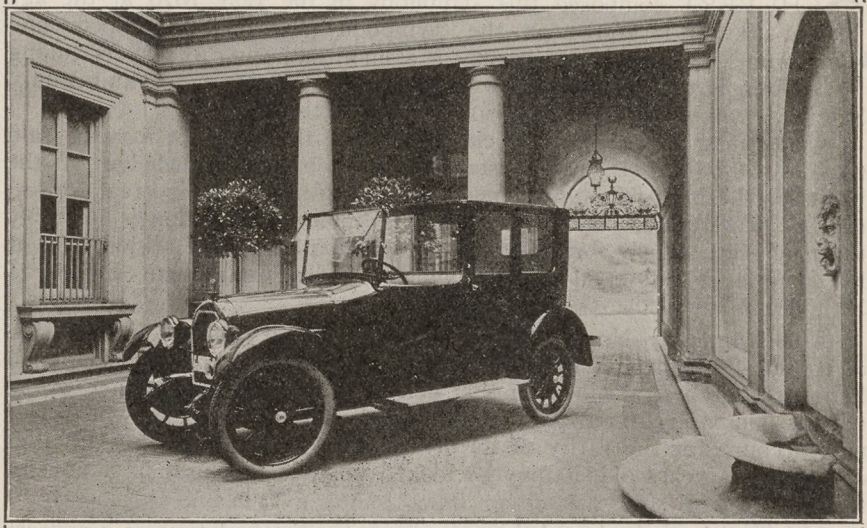
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PROGRAM NOTES :: By Felix Borowski

CONCERTO IN A MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 16

Edvard Grieg
(Norwegian, 1843-1907)

GRIEG stands perhaps the clearest example of the type of composer who explores and exploits his own national song and contents himself with the lyric forms in which the national vein is most directly uttered. Others are Glinka the Russian, Liszt the Hungarian, Dvorak of Bohemia. To a large degree Chopin, born in Poland of a Polish mother, is the national tone-poet of his native land. To go back a distance in time, it would not be far wrong to think of Schubert as the distinctive pioneer of German song. For he was the first to abandon the Italian aria, which was still obediently followed by Mozart, for the untapped wealth of the German Lied. Composers of this kind are always marked by a fund and flow of melody. Grieg is perhaps the only one with whom a genius for harmonic treatment is an even more striking trait. And so, the Concerto, that delves in special feats and effects of harmony and rhythm, without a strong thread of epic development, is well suited to such a national vein.

Thus the work begins with a characteristic skip of the sixth degree of the minor and follows this presently in the same way in the major. Here it seems, with all the likeness, is a distinction between Scotch and Scandinavian song. The former omits the seventh degree, or leading note, and often the fourth; the latter may certainly leap from the seventh to the fifth degree in descent, with striking effect of national mode. And in the major Grieg charmingly rings the omission again and again, going both up and down.

It is significant that the Adagio begins with a somewhat similar descent of its melodious subject, omitting the second degree. In the last movement it would be difficult to point to special national features. There is an unusually broad contrast between the main theme, *Allegro Marcato, poco animato*, in strongly accented thirds on each beat of the 2-4 rhythm, and the pathos of the second melody, flowing smoothly with half the rhythmic stress of the former. Indeed, with the rude system of our musical notation, the mere identity of rhythmic signature proves nothing. It is but a rough design for a common denomination of all the notes of a movement so that they agree in a common temporal plan. In reality, this whole episode has ceased to be *Allegro*, it is a true *Andante* melody, it has hardly a single rhythmic trait in common with the main subject, and is certainly all opposed in mood. The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums and strings.

The wealth of harmonic invention of Grieg suggests a wonder whether, after all, much of the purely individual quality of his music has not been mistaken for a national vein. His subtle sense of modulation may be part of a purely individual equipment of his lyric genius. Nor would this necessarily conflict with Grieg's lifelong aim as a nationalist in Scandinavian music. It is well known that Grieg, in-

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SUNDAY, DEC. 17

CORT THEATRE, 2:30 P. M.

1. Overture, "Marriage of Figaro" ..... MOZART
2. Dream Pantomime, "Hänsel and Gretel" .... HUMPERDINCK
3. British Folk-Music Settings ..... PERCY GRAINGER
   (a) Molly on the Shore
   (b) Irish Tune from County Derry
   (c) Shepherd's Hey
4. "Carmen" Suite ..... BIZET
5. Overture, "Rienzi" ..... WAGNER

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fluenced by Ole Bull, Nordraak and Kjerulf, led a modern revulsion against the German tradition followed by Gade. It may in truth be doubted whether Gade has not the Scandinavian color and spirit as warm as any other, in his symphonies, for example, with all the classicism of form. It is interesting, too, to find one of the most appealing of Grieg's lyric pieces entitled "Gade."

Edvard Hagerup Grieg was born in Bergen, Norway, June 15, 1843, and died in 1907. He studied in the Leipzig Conservatory under Hauptmann, Richter, Reinecke and Moscheles, and later under Gade at Copenhagen. It was the composer Nordraak who mainly prompted Grieg to an attitude of ardent nationalism. Grieg long conducted a Musical Union in Christiania. With a residence in Bergen he made frequent journeys on the continent and in England, playing and conducting his own works.

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ANNOUNCEMENT

FIFTH PAIR OF SYMPHONY CONCERTS

CORT THEATRE

Friday Afternoon, December 22nd, at 3 o'clock

Sunday Afternoon, December 31st, at 2:30 o'clock

NOTE— The second concert of this pair will be given December 31st instead of December 24th

WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Bacchanale, "Tännhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walküre"

(INTERMISSION)

5. Waldweben, "Siegfried"
6. Introduction to Third Act of "Die Meistersinger von Nürnberg"
7. Prelude to "Die Meistersinger von Nürnberg"

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co. and at Cort Theatre from 9 a. m. on days of Concerts.

PROGRAM NOTES

"IN A NUTSHELL"

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Percy Aldridge Grainger

Born, 1883, Brighton, Melbourne, Australia

THIS is the latest orchestral work of Percy Grainger, the first performance of which took place early last June at Norfolk (Conn.), Festival, where it was a success.

No folk-songs or any other popular tunes are used in any of the numbers of this Suite. The piano is not treated as a virtuoso solo instrument, but merely as a somewhat outstanding item of the general orchestral make-up. Four novel Deagan percussion instruments (marvelously perfected examples of American inventive ingenuity in the field of musical instrument-making) are grouped together with the usual xylophone, glockenspiel and celesta. Their names are:

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NO. 1. ARRIVAL PLATFORM HUMLET

Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not "program" music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents or any event.

There are likewise no "themes" (in the sense of often-repeated outexclusively in "single line" (unaccompanied unison or octaves).

There are likewise no "themes" (in the sense of often-reepated outstanding motives), as the movement from start to finish is just an unbroken varied melody, with very few repetitions of any of its phrases.

NO. 2. "GAY BUT WISTFUL"

Tune in a popular London style.

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NO. 3. PASTORAL

The following passage from the climax of the Pastoral (about halfway through) is typical of the free harmonic habits of this movement:



NO. 4. "THE GUM-SUCKERS" MARCH

"Gum-suckers" is a nickname for Australians hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching summer weather.

The "Gum-suckers" March abounds in "double-chording"—that is, unrelated chord-groups passing freely above, below and through each other, without regard to the harmonic clash resulting therefrom.

Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass.

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The Musical Association of San Francisco calls your special attention to the WAGNER PROGRAM (announced in another portion of this booklet), which has been carefully selected by Mr. Hertz, who has been the chief exponent of Wagner's works in this country for the past fifteen years.

The WAGNER PROGRAM will be given at the Cort Theatre on Friday afternoon, December 22nd, at 3 P. M. and will be repeated December 31st at 2:30 P. M. (NINE DAYS LATER OWING TO THE HOLIDAY SEASON).

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PROGRAM

1. Overture, "Marriage of Figaro" ..... MOZART
2. Dream Pantomime, "Hansel and Gretel". HUMPERDINCK
3. British Folk-Music Settings..... PERCY GRAINGER
   (a) Molly on the Shore
   (b) Irish Tune from County Derry
   (c) Shepherd's Hey

(Intermission)

4. "Carmen" Suite ..... BIZET
5. Overture, "Rienzi" ..... WAGNER

Special Notice.—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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Fifth Pair of Symphony Concerts

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Friday afternoon, December 22nd, at 3 o'clock

Sunday afternoon, December 31st, at 2:30 o'clock

NOTE—The second concert of this pair will be given December 31st instead of December 24th

CORT THEATRE

WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Bacchanale, "Tannhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walkure"

INTERMISSION

5. Waldweben, "Siegfried"
6. Introduction to Third Act of "Die Meistersinger von Nurnberg"
7. Prelude to "Die Meistersinger von Nurnberg"

Special Notice.—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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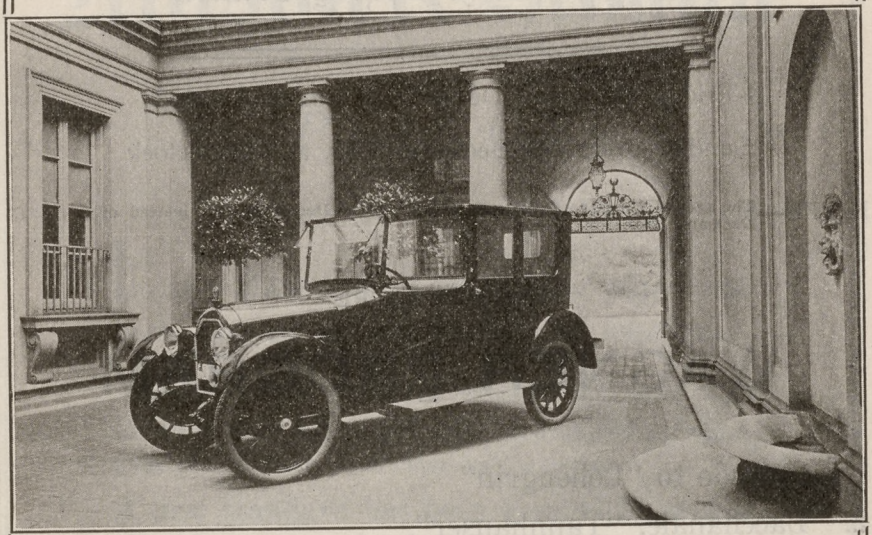
1. Prelude to "Lohengrin"
2. Bacchanale, "Tannhauser"
3. Good Friday Spell, "Parsifal"
4. Ride of the Valkyries, "Die Walkure"

INTERMISSION

5. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
6. Introduction to Third Act of "Die Meistersinger von Nurnberg"
7. Prelude to "Die Meistersinger von Nurnberg"

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PROGRAM NOTES :: By Felix Borowski

"LOHENGRIN": Prelude

WAGNER began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal theatre in Weimar. It has sometimes been said that Wagner did not hear any of his opera until 1861, when he was present at a performance of the work given at the Vienna Opera. But the finale of the first act of "Lohengrin" was given under Wagner's direction at Dresden, September 22, 1849, and—as will be shown presently—he also conducted the Prelude to the opera at Zurich in 1853.

"Lohengrin" was dedicated to Liszt.

"It was you," wrote Wagner to the Hungarian master, "who awakened the mute notes of this score to the living world of sound; without your rare devotion my work would still be sleeping silently—forgotten perhaps even by myself—in some drawer among my furniture. No ear would have heard that which moved my heart and ravished my imagination when always dreaming of a vivid execution, I composed this work five years ago. May it ever resound and be heard in the world at large. That will be one consolation for me—for me who probably will never hear it."

The Prelude to the first act was composed August 28, 1847, at Dresden. The first hearing of it was given at the Weimar production of the opera, but the first concert interpretation took place January 17, 1853, at a performance given for the benefit of the Gewandhaus Orchestra (Leipzig) pension fund. Julius Rietz was the conductor. Wagner directed the Prelude at a concert given by him in the Zurich Theater May 18, 1853. Stating his reasons for giving this concert Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain, I fully share your prediction for 'Lohengrin.' It is the best thing I have done so far."

The score of Wagner's work was first published in February, 1866; the orchestral parts in March of the following year. A curious arrangement of the prelude to the opera was made by August Wilhelmj, who rescored the work for four violins, two violas, two violoncellos and double-bass. This was performed at several concerts given in the sixties in European cities by Wilhelmj. Wagner's scoring of the Prelude calls for the following orchestra: Three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, three kettle-drums, cymbals and strings. The piece was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life."

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Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

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OF SAN FRANCISCO

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1. Bach..Concerto, No. 4, G major, Violin and Two Flutes with String Quintet Accompaniment
2. Beethoven.....Quartet for Strings, C minor. Op. 18, No. 4
3. Brahms.....Trio for Piano, Violin and 'Cello, Op. 8

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1. Overture, Fra Diavolo ..... AUBER
2. Suite No. 1 ..... L'ARLESIENNE
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. Danse Macabre ..... SAINT-SAENS

(INTERMISSION)

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

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"TANNHAUSER": Bacchanale

IN 1860, Napoleon III, at the instigation of Princess Metternich, the wife of the Austrian Ambassador in Paris, ordered a production of Wagner's "Tannhauser" at the Grand Opera. It is certain that the Emperor's interest in or even knowledge of the composer and his music was small indeed, even if it existed at all. According to Princess Metternich, Napoleon, upon being entreated by her to bring before the French public a work in which she was so much interested, said: "'Tannhauser,' Richard Wagner? I have never heard either name. But you tell me the work is really fine?" And upon being assured that the opera was a most remarkable creation Napoleon turned to his Grand Chamberlain—an official who was Superintendent of the Imperial Theaters—and in his gentle way remarked:

"Bacciocchi, Princess Metternich is interested in an opera called 'Tannhauser' by a certain Richard Wagner, and would like to hear it in Paris. Let it be given."*

Wagner was enraptured with the opportunity that had come to him. No expense was to be spared in the mounting of "Tannhauser;" the best singers were to be engaged, and as the size of the orchestra was to be regulatd only by the ambitions of the composer, Wagner immediately set out to demand twelve horns, twelve trumpets, four of each member of the woodwind group, etc.

Meanwhile he set to work to revise the opera. Roche translated the text under Wagner's revision. They worked at it early in the morning, and the exhausted translator was still being urged on by the never-flagging ardor of the composer even when the night was far advanced. But a hitch occurred at the very beginning of the preparations. It had been an invariable custom that the second act of an opera should contain a ballet. The fashionable subscribers would never consent to an opera without a ballet. Wagner declared that such a thing in the second act of "Tannhauser" was not for a moment to be thought of. He suggested that a bacchanalian ballet might very appropriately be put into the Venusburg scene of the first act. Royer, the director of the Opera, pointed out that the subscribers were not common people. They dined late, and most of them—particularly the young gentlemen of the Jockey Club—did not arrive until the second act. Wagner would not listen to any measures of expediency, and in accordance with his determination to have the ballet in the opening scene he wrote the "Bacchanale." The ballet dancers were of the traditional kind. Wagner wanted motions frenzied and sublime, but the abilities of the dancers did not run to anything beyond the ordinary steps with which they were acquainted. Said the ballet-master: "If I were to tell my dancers a word about this, and endeavor to give them the attitudes you mean, we should have the can-can at once, and would be lost."

There were no fewer than one hundred and sixty-four rehearsals

*This fact and other facts in connection with Wagner's share in the Parisian performance of "Tannhauser" were communicated by Princess Metternich at a conference given in aid of the Vienna Poliklinik, in which she was interested, in the winter of 1910.

HAYNES

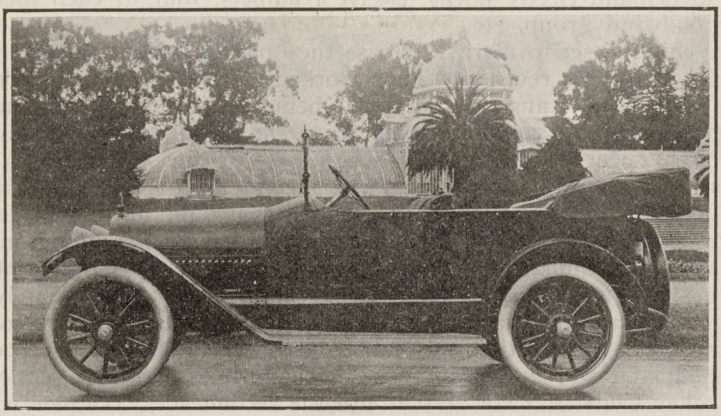
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CORT THEATRE

Friday Afternoon, January 5th, at 3 o'clock

Sunday Afternoon, January 7th, at 2:30 o'clock

PROGRAM

1. BEETHOVEN.....Symphony, No. 8, Op. 93

(INTERMISSION)

2. HUMPERDINCK ..... "Konigskinder"

   (a) Introduction to Act II

   (b) Introduction to Act III

3. GEORGES ENESCO.....Rhapsody Roumaine, No. 1, Op. 11

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of the opera. Wagner was not allowed to conduct, as the traditions of the opera were entirely opposed to such a thing. Dietsch, who was the director, was unable to realize the proper tempi, and extraordinary scenes occurred. Wagner, who sat on the stage behind the prompter's box, beat his own time with arms and feet, and the dust that his violent exercises raised rolled up in clouds about the floor.

The fiasco of the performances is a matter of history. The first took place March 13, 1861, and was followed by only two more. The Jockey Club came down in force, determined that the rights of fashionable subscribers should be respected. The second evening was the stormiest. The members of the club provided themselves with whistles; there were cat-calls, hisses, shouts of disapproval. In vain the director urged Wagner to put the ballet in the second act. After the third performance, with another demonstration from the Jockey Club, Wagner withdrew his score, and "Tannhauser" was not heard again at the Opera for thirty-four years. The revival of the work was brought about May 13, 1895, with, on this occasion, great success.

GOOD FRIDAY SPELL from "PARSIFAL"

THE muic is taken from the third and last act of the play. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, now very old, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal, who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor Parsifal is made known, and Gurnemanz narrates how the Knights of the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand he baptizes Kundry. He turns round and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer.

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June 30th, 1916

ASSETS

United States, State, Municipal and other Bonds (market value $18,370,500.00), standing on books at	$17,124,363.14
Loans on Real Estate, secured by first Mortgages	41,060,828.52
Loans on Bonds and Stocks	615,951.72
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $195,000.00), standing on books at	1.00
Employees' Pension Fund ($222,725.43), standing on books at	1.00
CASH	5,010,082.43
Total	$63,811,228.81

LIABILITIES

Due Depositors	60,727,194.92
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,084,033.89
Total	$63,811,228.81

For the 6 months ending June 30th, 1916, a dividend to depositors of 4% per annum was declared.

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TUESDAY, DECEMBER 12th, at 8:15 P. M.

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"DIE WALKURE": The Ride of the Valkyries

WAGNER had written the plan of the four dramas of his "Nibelungen" cycle as early as 1848, and the text of "Die Walkure" was completed July 1, 1852. In August, 1854, the first sketches were made of the score and Wagner, in a letter to Liszt written in October of the same year, stated that he had already progressed with the sketch as far as the second act. The complete scoring of the first act was almost finished when, in February, 1855, the composer was interrupted by his visit to London to conduct the concerts of the Philharmonic Society. Wagner had intended to work at "Die Walkure" in London, but the British climate and London failed to stimulate his inspiration. The scoring of the music-drama was finished in April, 1856, but the production did not take place until June 26, 1870, when it was given under the direction of Franz Wullner at Munich. The first performance of "The Ride of the Valkyries" given in America was at Central Park Garden, New York, September 17, 1872, under the direction of Theodore Thomas. It was very soon after this that the piece was played in Chicago for the first time; for on October 11, 1872, Theodore Thomas interpreted it at a concert given at Aiken's Theater.

The Ride of the Valkyries opens the third act of "Die Walkure." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft*, 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

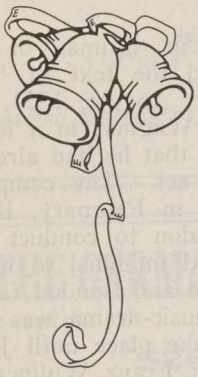
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CORT THEATRE

THURSDAY AFTERNOON DECEMBER 28

AT 3:00 O'CLOCK SHARP

PROGRAM

1. Overture, Fra Diavolo ..... AUBER
2. Largo and Finale, "G Major Symphony" ..... HAYDN
3. Dream Pantomime, "Hansel-Gretel" ..... HUMPERDINCK
4. Turkish March ..... BEETHOVEN
5. Marionettes ..... GLAZOUNOW
6. Invitation to the Dance ..... WEBER-WEINGARTNER
7. "Nutcracker Suite" ..... TSCHAIKOWSKY
   - (a) Miniature Overture
   - (b) Dance of the "Fée Dragér"
   - (c) Chinese Dance
   - (d) Dance of the "Mirlitons"
8. (a) "Valse Lente" } ..... DELIBES
   (b) "Pizzicati" }
9. Molly on the Shore ..... GRAINGER

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PRELUDE AND ISOLDE'S "LOVE DEATH" from "TRISTAN AND ISOLDE"

THE first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head," he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full-blooded; with the 'black-flag' which waves at the end I shall then cover myself—to die." Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde." In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy " . . . . I have determined finally to give up my headstrong design of completing the Nibelungen." Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears." At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian company at Rio de Janeiro. While this commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera house, and the performance of which would go a long way toward the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859.

The production of the music drama took place six years later at the Royal Court Theatre, Munich.* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Oberge existed in 1175, and English writers concerned themselves with it in the thirteenth century.

In the following extract, taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude.

"A primitive, old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this in-

*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production; but after fifty-four rehearsals the work was abandoned as "impossible."

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fringement of her rights, the Goddess of Love takes her revenge. As a result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting, death which means passing away, perishing, never awakening, their only deliverance.

"Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonderworld, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The Prelude opens (in the violoncellos) with a motive known as "The Confession of Love." This is immediately followed in the next measure by another, "Desire," played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is a continuation of this, a tender, pleading subject symbolical of the love potion.

The whole prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan. Most of the musical material of this piece is taken from the great love duet in the second act.

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Introduction to Act III of "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins and closes with the expressive theme (in the the violoncellos) intended to be typical of the emotions of Hans Sachs. According to Wagner, "It expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance." Following this the wind bring forward a hymn-like motive (it has been known as the theme of Human Wisdom), which first had been introduced in the third scene of the second act.

Prelude to "DIE MEISTERSINGER VON NURNBERG"

THE plan of "Die Meistersinger" first occurred to Wagner in 1845 at Marienbad, whither he had retired to rest after the completion of "Tannhauser." The composer himself explained how he was led to the creation of the opera:

"Immediately after the composition of 'Tannhauser' I had an opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always, when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety peculiar to my character assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well-meant advice of good friends who wished me to compose an opera of a lighter character which might help to introduce me to the German Theaters, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so, during that excursion, I suddenly conceived the idea of a comic play that might follow my Minstrels' Contest in the Wartburg as a significant satyr-play.

"This was the Mastersingers of Nuremburg, with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion in disobedience to the order of my physician not to busy myself with such things."

In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris, after the stupendous fiasco which had followed the attempt to bring about a performance of "Tannhauser" in that city. This text was printed for private circulation in 1862, but considerable alterations were made in the final version. In February of that year Wagner took up his residence at Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of

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age. From Biberich Wagner betook himself and his score to Penzing, near Vienna; but his Viennese creditors began to grow importunate, and the composer then retired to Switzerland, where he stayed with his friends, the Willes, at their villa at Mariafeld. Here much of "Die Meistersinger" was written, and parts of it were played to Frau Wille by Wagner. The completion of the opera was brought about at Triebschen, near Lucerne, October 20, 1867.

That production of "Die Meistersinger" took place June 21, 1868. Many of the foremost musicians in the world occupied places in the house. Wagner sat with the King of Bavaria in the royal box. The performance began at half-past five, and did not end until ten minutes past ten. The enthusiasm of the public was extraordinary, and at the instigation of the King, Wagner, who disliked acknowledging public homage, bowed from his place in the box.

The introduction to the opera was performed before the complete work was produced. The first interpretation of it took place at a concert given by Wagner's friend, Wendelin Weissheimer, at the Gewandhaus, Leipzig, November 1, 1862. Of the eight works performed at this concert five were by Weissheimer, one by Liszt—the A major concerto for piano, played by Hans von Bulow—and Wagner contributed two compositions, the prelude to "Die Meistersinger" (which opened the concert) and the overture to "Tannhauser" (which closed it). There were but few people in the house, but those who were present applauded rapturously the works of Wagner—these were conducted by their composer—and the Prelude to "Die Meistersinger" had to be repeated. Weissheimer asserted that Wagner composed the Introduction to the opera before any other portion had been written; but there are difficulties in the way of an acceptance of this statement.

The piece begins (*Sehr massig bewegt,* C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this had been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo.* This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

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DECEMBER 28, 1916

3:00 O'clock

ANNOUNCEMENT

of

Sixth Pair of Symphony Concerts

CORT THEATRE

JANUARY 5, 1917, 3:00 O'clock
JANUARY 7, 1917, 2:30 O'clock

Program

1. BEETHOVEN.....SYMPHONY, No. 8, OP. 93
2. HUMPERDINCK ..... "KONIGSKINDER"
   (a) INTRODUCTION TO ACT II
   (b) INTRODUCTION TO ACT III
3. GEORGES ENESCO.....RHAPSODY ROUMAINE, No. 1, OP. 11

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Christmas Concert

CORT THEATRE

DECEMBER 28, 1916

3:00 O'CLOCK SHARP

PROGRAM

1. Overture Fra Diavolo - - - - - - - Auber
2. Largo & Finale "G Major Symphony" - - - - Haydn
3. Dream Pantomime "Hansel-Gretel" - - - - Humperdinck
4. Turkish March - - - - - - - - - Beethoven
5. Marionettes - - - - - - - - - - Glazounow
6. Invitation to the Dance - - - - - - - Weber-Weingartner
7. "Nutcracker Suite" - - - - - - - Tschaikowsky
   - (A) Miniature Overture
   - (B) Dance of the "Fee Dragee"
   - (C) Chinese Dance
   - (D) Dance of the "Mirlitons"
8. (A) "Valse Lente"
(B) "Pizzicati") - - - - - - - - Delibes
9. Molly on the Shore - - - - - - - Grainger

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Season 1916-1917

Friday afternoon, January 5th, at 3 o'clock
Sunday afternoon, January 7th, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. BEETHOVEN.....Symphony No. 8, F major, Op. 93
   - I. Allegro Vivace e con brio
   - II. Allegretto Scherzando
   - III. Tempo di Minuetto
   - IV. Allegro vivace

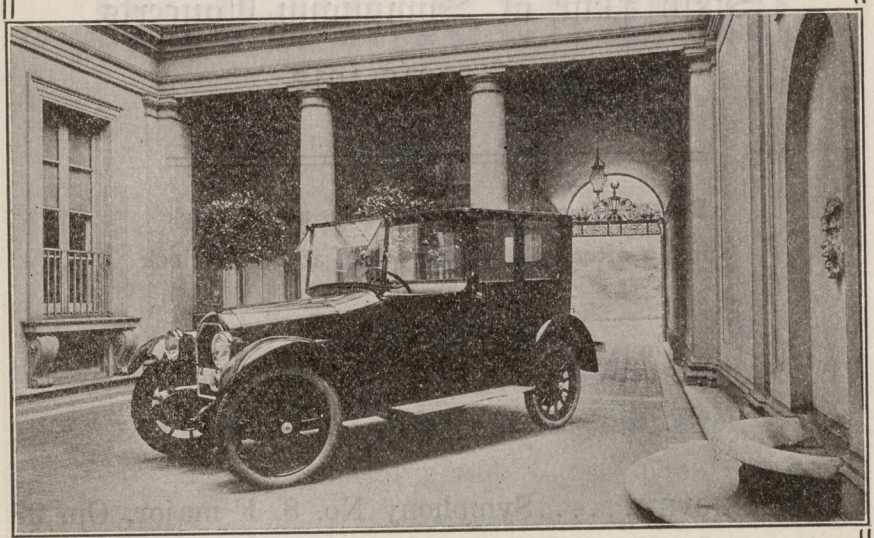
INTERMISSION

2. HUMPERDINCK ..... "Königskinder"
   - (a) Prelude to 2nd Act "Hellafest"
   - (b) Prelude to 3rd Act "Verdorben-Gestorben"

3. ENESCO.....Roumanian Rhapsody, No. 1
   (A Major, Opus 11)

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PROGRAM NOTES :: By Felix Borowski

SYMPHONY NO. 8, F MAJOR, OPUS 93

Ludwig van Beethoven
Died March 26, 1827, at Vienna.
Born Dec. 16, 1770, at Bonn.

THE composition of his eighth symphony was undertaken by Beethoven in 1812, in which year was also finished the seventh symphony (in A), a trio in one movement for piano, violin and violoncello and the sonata for piano and violin, op. 96, as well as a number of smaller works. The seventh symphony had been completed early in the year—probably in May—and in July Beethoven set out for Toeplitz, at which fashionable watering place he hoped to find relief from his ever-increasing deafness. From there he had journeyed to Carlsbad and Franzenbrunnen returning by the middle of September to Toeplitz once again. It is almost certain that sketches for the eighth symphony, made, during these excursions, no little progress toward maturity. At Toeplitz Beethoven's inspirations must have received outward stimulus through his association with the venerated poet Goethe, whom he met there for the first time, and particularly through the fascinations of Bettina von Arnim, who was there too. The eighth symphony was not, however, completed at Toeplitz. At the beginning of October Beethoven packed up his baggage and betook himself and his work to Linz, a town in Lower Austria, where dwelt his younger brother Johann. Since Linz, was many miles away, and since, also, Beethoven's health was at that time far from being good—certainly not such as would befit him for arduous journeys—it may be presumed that this expedition, and the interruption of the symphony, was called forth by circumstances of pressing moment.

Johann van Beethoven, six years younger than his immortal brother, was an individual possessed of highly developed commercial talents with but little character worth mentioning. Czerny put it on record that he was a fine looking man, with black hair and a taste for dandyism. In Vienna Johann had been a druggist's assistant, and having saved his money had been able, in 1807, to purchase in part a pharmacy at Linz. He had had business relations with the French army in 1809, and had made money.

Although at this time 36 years of age, Johann was still a bachelor, his household arrangements being attended to by Theresa Obermayer, the daughter of his landlord. In his distant retreat at Toeplitz Beethoven had heard rumors that Johann's attentions to Fraulein Obermayer were not such as were compatible with their relative positions of master and servant, and full of wrath the elder brother hastened to the scene to demolish this romance and to still the voice of scandal. It is well to remember that Beethoven was not on terms of cordial fraternal sympathy with Johann. He disliked his brother and a large measure of

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contempt mingled with this feeling.* Possibly Beethoven undertook this journey of remonstrance and reproof with a certain satisfaction in his heart. We know from Gloeggl's "Linzer Musik-Zeitung" that Beethoven arrived at Linz October 5 and that he occupied a large room in Johann's house which overlooked the Danube. Having installed himself the great man proceeded to the business which had brought him there—the business of ejecting Fraulein Obermayer. There were many violent scenes and altercations; for when his soul was stirred Beethoven neither spared nor minced his words. He gave his opinion of Fraulein Obermayer in terms of scathing candor; he used every remonstrance to his brother, even to the extent of violent physical persuasion. But Johann was not to be persuaded, and Beethoven having exhausted every other argument actually brought to bear upon the situation the authority of the police and the bishop of the diocese.

These functionaries had arranged for the banishment of the obnoxious Fraulein Obermayer when Johann checkmated his brother and the allies by marrying her on November 8.

It was in the midst of these turbulent transactions that the eighth symphony was written and completed. In after years Johann declared that many of the sketches for it were made by Beethoven during his walks to and from the Poestlingberge; but Thayer considered Johann's testimony to be unreliable.

The manuscript of the symphony—now in the Royal Library in Berlin—bears the date of the symphony's completion. "Sinfonia-Lintz im Monath October 1812." In the following month, having finished his labors and disgusted with the outcome of his brother's case, Beethoven returned to Vienna.

It was sixteen months after its completion before the eighth symphony came to a public performance at a concert given in the Redoutensaal (Vienna) on Sunday, Feb. 27, 1814. The program commenced with the symphony in A, and contained also the vocal trio "Tremate, empi, tremate," the eighth symphony coming third, and the "Battle of Vittoria" last. A large orchestra had been provided. A memorandum by Beethoven himself tells us that there were eighteen first violins, as many seconds, fourteen violas, twelve violoncellos and seven double basses. In addition to the ordinary wind instruments there were two double bassoons.

Schindler declared that five thousand people occupied the hall, but Thayer believed that this number was exaggerated. The new symphony

*A well known instance of Beethoven's contempt of his brother's character was his answer to the druggist's smug pretensions to gentility. Having retired from business and become the possessor of a little property in the country near Vienna, Johann called, in 1823, upon his elder brother, upon that occasion sending in his visiting card upon which he had inscribed "Johann van Beethoven. Landed proprietor." Beethoven returned the card with the added words, "Ludwig van Beethoven. Brain proprietor." A more curious instance of the disturbing effect of the druggist upon the musician's sensibilities was narrated in the "Signale" of 1848 (five months after Johann's death).

Beethoven was giving a concert in the Augarten. Just before the commencement of the music he perceived his brother sitting in the hall. The composer immediately ran around to the entrance of the building at which a police officer stood on duty and he demanded that this functionary should remove "the gentleman in a green coat sitting in the third or fourth row." "It is my brother," said Beethoven, "and if that prosaic animal stays there I shall never be able to perform my music."

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1. Overture, Fra Diavolo ..... AUBER
2. Suite, "L'Arlesienne," No. 1 ..... BIZET
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. Danse Macabre ..... SAINT-SAENS

(INTERMISSION)

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

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did not evoke wild enthusiasm, a fact which the critic of the Allgemeine Musik-Zeitung attributed to the performance of the A major symphony in the earlier part of the concert, and to the satiety and natural apathy "Consequent upon the enjoyment of so much that was beautiful and admirable." In other cities the eighth symphony was heard for the first time much later. In London it was performed by the Philharmonic Society in 1826, although the society had been in possession of the music since 1817. The Societè des Concerts in Paris gave the work in 1832, it being the last of all Beethoven's symphonies to be accorded a hearing in Paris. The first production in America was at a concert of the Philharmonic Society of New York, November 16, 1844. Two years later it was heard in Russia (November 27, 1846) but—according to J. G. Prud'homme—in Spain there was no performance until 1878, when it was directed by Mariano Vazquez at Madrid. The symphony was published in 1816 by S. A. Steiner & Co., Vienna, the score being a lithographed volume of eighty-nine pages. A second and engraved edition was brought out by Tobias Haslinger eleven years later.

Various "programs" have been read into Beethoven's work by different commentators. W. von Lenz, who wrote three large works upon Beethoven and his compositions, imagined that the eighth symphony together with that in A and the "Battle of Vittoria" constitute a "military trilogy," this trilogy being a counterpart of the Eroica symphony. The last movement of the eighth Lenz discovered to be a "poetic retreat." His countryman Oulibscheff, who differed with him on every point concerning Beethoven, saw only in the master's work a reflection of Italian music, and he asserted that the second movement (*Allegro Scherzando*) was a satirical parody on Rossini's style. F. J. Crowest ("Beethoven" in 1904), enlarging upon an expression of opinion put forward by Sir G. Grove in his "Beethoven and his nine symphonies" that "the hearer has before him not so much a piece of music as a person," permitted himself the statement: "One thing is certain. The tenor of the symphony is personal, and the person reflected is Beethoven."

The eighth symphony is scored for two flutes, two oboes, two clar-

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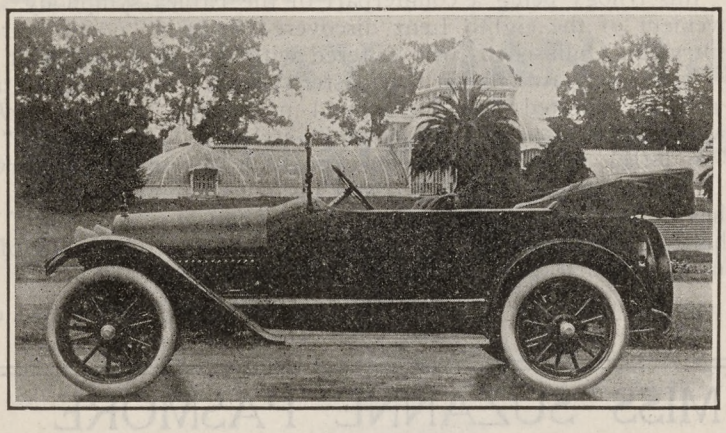
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Sunday Afternoon, January 21st, at 2:30 o'clock

Soloist—MME. JULIA CULP

PROGRAM

1. BRAHMS.....Symphony, No. 4, E minor, Op. 98
   - I. Allegro non troppo
   - II. Andante moderato
   - III. Allegro giocoso
   - IV. Allegro energico e passionato

2. I.
   BEETHOVEN.....Two "Clarchen" Lieder, from "Egmont"
   (a) "Freudvoll und Liedvoll"
   (b) "Die Trommel gerühret"
   II.
   SCHUBERT ......"Ave Maria"

MME. JULIA CULP

(INTERMISSION)

3. SAINT-SAENS.....Symphonic Poem, "Phaëton," Op. 39

4. WAGNER .....Träume
   SCHUBERT .....Ständchen
   STRAUSS ..... Morgen

(Violin obligato, Mr. Louis Persinger)

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5. BEETHOVEN.....Overture to "Egmont"

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JULIA CULP, the eminent Dutch lieder singer, was born in the little town of Groningen, Holland, October 6th, 1883. At the age of seven she began the study of the violin. When ten years old her school teacher noticed that when the children sang in chorus the voice of little Julia stood out above all the rest, and told her parents about it. She began singing lessons when she was just twelve years old. Her voice was naturally beautiful and the acquirement of technique was a simple matter.

At the age of fifteen she gave her first recital in Groningen and repeated it in Amsterdam. She then became a pupil at the Amsterdam Conservatory where she studied with Cornelie van Zanten. At nineteen she went to Berlin with the intention of giving recitals but, having the opportunity of studying with Etelka Gerster, she halted her career for two years to study with this great singer. It was from Mme. Gerster that Julia Culp learned much.

Since giving her first concert in Berlin she has met with a succession of triumphs second to those of no other living concert singer. She has appeared with the Boston Symphony, New York Symphony, New York Philharmonic and other great orchestras of this country and has invariably won the highest praises. Singers of "lieder" with orchestral accompaniment are very rare as it takes far more art to win success as an interpreter of these exquisite classic gems than as a singer of operatic arias. Such completely supreme artistry as is possessed by Mme. Culp is rarely evidenced in a generation.

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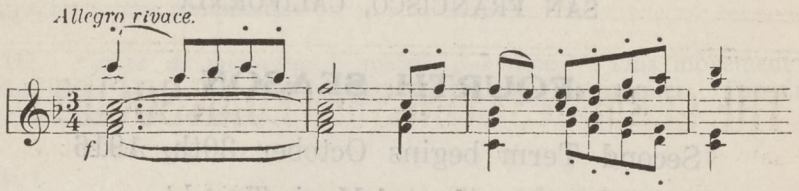
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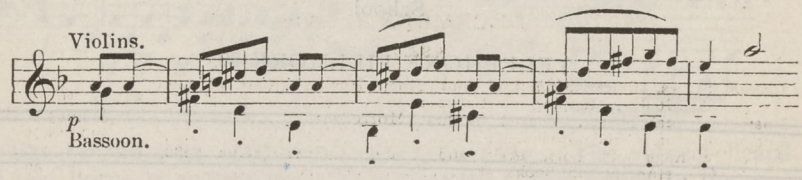
inets, two bassoons, two horns, two trumpets, two kettle drums and strings.

I. The first movement—*Allegro vivace e con brio,* F major, 3-4 time—begins without any introduction, with the presentation by the full orchestra of the principal subject, twelve measures in length—

No. 1.



Following a modulatory passage, twenty-five measures long the second subject enters with the following theme in the first and second violins—



The development concerns itself exclusively with a working out of the vigorous octave figure which closes the first division of the movement, and with the first five notes of the principal subject. The recapitulation brings the principal subject in the basses and bassoons *fff.* A lengthy coda follows the rehearing of the second subject, and the movement closes *pp.* with a final reference to the first five notes of the principal theme.

II. The symphony contains no slow movement, its place being taken by an *Allegretto Scherzando,* B flat major, 2-4 time. The theme of this *Allegretto*

No. 2.



is identical with that of a canon, "ta, ta, ta, lieber Mälzel," which Beethoven improvised at a farewell dinner given—according to Schindler—in 1812 to Beethoven, previous to his departure for Linz. Mälzel,

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the inventor of the *metronome,* was present, as were also Count Brunswick, Stephen von Breuning and other friends. Beethoven was in a cheerful mood—"unbuttoned," as he expressed it—and he sang the soprano part of the canon, Mälzel taking the bass. Thayer doubted whether the canon really preceded in point of time the theme of the *Allegretto* in the symphony.

III. *Tempo di minuetto,* F major, 3-4 time. This movement is in the usual simple three part form of the classical minuet. The first division opens as follows—

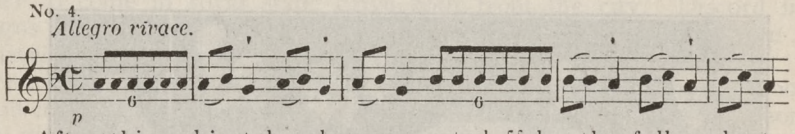
No. 3.



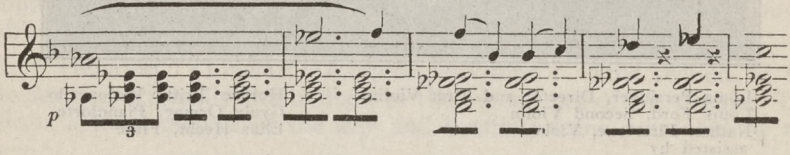
The second part (trio) is in the same key. The subject heard in the two horns is accompanied by a staccato triplet figure in the violoncellos. The third part of the movement is an exact repetition of the first.

IV. *Allegro vivace,* F major, 2-2 time. The finale, which represents Beethoven in one of his most frolicsome moods, is a rondo of which the following is the principal subject—

No. 4.



After this subject has been repeated *ff* by the full orchestra, the second theme makes its appearance in the first violins, to be taken up later by the wood wind—.



There is another return of the principal subject, followed by a development of the former material. This is succeeded in its turn by a recapitulation, closing with a lengthy coda the contents of which are drawn from the first and second themes—principally the first.

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PRELUDE TO 2ND AND 3RD ACTS, "DIE KÖNIGSKINDER"

Engelbert Humperdinck
Born Sept. 1, 1854, at Sieburg.

THE Suite, "Die Königskinder," is drawn from incidental music to a play of the same name written by Humperdinck in 1895-96. This play was, as to its text and situations, the work of Elsa Bernstein —an authoress who writes under the pseudonym, Ernst Rosmer.* The first production of the play took place at Munich, January 23, 1897. In his music to the play Humperdinck endeavored to make the tone an integral part of the text by causing it to be set to the spoken words, just as if those words were sung; and in order to do this in the clearest way he indicated by notes—the composer called them Sprechnoten—the exact value of each syllable. The experiment was not successful, and it was probably one of its chief deficiencies—the difficulty of hearing the spoken word above the orchestral tone—which suggested to Humperdinck the advisability of turning "Die Königskinder" into an opera. He worked long at the composition in operatic form, and it was eventually brought out December 28, 1910, at the Metropolitan Opera House, New York, under the conductorship of Alfred Hertz.

"The son of a king, having gone abroad to gather experience, finds in the Hellaforest a goose-maid, the bewitched daughter of a king. They fall in love, but as she is prevented from escaping by the witch, the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper and a broom-maker to ask of the witch where they might find a ruler. The witch deceives all but the fiddler with her answer. He recognizes in the goose-girl the child of a king and takes her, saved from the witch's power by prayer, back with him to Hellabrunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hellabrunn who expected the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parents' deed, hover about the forest in search of the exiles. The prince, famished, carrying the goose-maid in his arms, reaches the hut which was formerly the witch's home. He gives the wood-chopper, who happens to be there, his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children, to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms—dead."

I. "Hellafest" (*Lebhaft*, G major, 2-3 time). This section of the Suite formed originally the prelude to the second act of the drama. The music is a tonal picture of the gay and bustling scene presented by the

*Elsa Bernstein (born at Vienna, October 28, 1866) is the wife of Dr. Max Bernstein, a Munich lawyer, who has also gained much reputation as an author. As the daughter of Heinrich Porges, the Royal Musikdirector at Munich, Frau Bernstein lived for a number of years in that musical atmosphere which surrounded the Wagnerian protagonists. Her dramatic works are "Wir Drei," "Dammerung," "Die Königskinder," "Themistokles," "Mutter Maria," "Dagny," "Merete," "Johannes Herkner," "Nausikaa," "Maria Arndt" and "Die Freundinnen." She has also published a novel, "Die Madonna."

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citizens of Hellabrunn as they wait expectantly for the return of the emissaries who have been sent to find a prince to rule over them.

The movement contains two important sections. The first, of march-like character, is, as to its opening four measures, announced by the wood-wind as an introduction to the main theme, which is then presented in vivacious fashion by the full orchestra. A second theme, thirty-three bars later, is given to the wind (subject in the oboe and trumpet), the strings answering it in alternating phrases. The main theme returns *ff*, the working over of it then leading into the trio of the piece, entitled "Children's Dance," the subject of which, played by the clarinet, is based on a German folk-song. The march-theme which opened the movement returns *fortissimo*, and the work is brought to a conclusion by a coda in which the theme of the Children's Dance is represented with much sonority of instrumentation.

II. This movement entitled "Verdorben-Gestorben" (Ruin-Death), is the prelude to the last act of the drama and it includes a section entitled "The Minstrel's Last Song," which, at the production of the play, was sung by the Minstrel himself as the curtain rises upon the scene. The movement is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, harp and strings. It opens (*Langsam*, B flat minor, 6-8 time) with sustained introductory material in the wind instruments alone, the muted strings entering later. The theme of the movement appears first as an expressive solo for the oboe, accompanied by a triplet figure in the strings. Much use is made later of a little figure in the third measure following the opening of this theme, this being worked over with some elaborateness, especially in the strings. A slackening of the *tempo* and a *diminuendo* leads to the Minstrel's Song set forth by the horns, the close of its opening phrases being filled in by *arpeggios* of the harp. The song is continued by the strings, and at its close the material of the opening measures of the movement are again suggested, the first measure of the Minstrel's Song being occasionally combined with them. The movement ends with a tranquil coda.

ROUMANIAN RHAPSODY, A MAJOR, OPUS 11, NO. 1

Georges Enesco

Born Aug. 7, 1881, at Cordaremi (Roumania)

THE composer of this work—the son of a Roumanian farmer—displayed gifts for music, and particularly for violin-playing, early in life. He was only seven when a musician persuaded the elder Enesco to take his son to the Vienna Conservatory, directed by Joseph Hellmesberger. That musician declined at first to consider the application of so young a student; but, prevailed upon to hear the boy,

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he was impressed with his talent, and admitted him to the classes of the institution. Enesco carried away the first prizes for harmony and violin playing when he was eleven. Later the boy was taken to Paris, where, in the Conservatoire, he studied composition with Gabriel Fauré, and violin with Martin Marsick. He took a second *accessit* for counterpoint and fugue, and a first prize for violin playing two years later. Even as a student Enesco made a successful debut as a composer with his "Poème Roumain," which Edouard Colonne, who was interested in the young musician's gifts, produced at a Châtelet concert, Feb. 6, 1898.

The Roumanian composer's principal works for orchestra are: "Poème Roumain," Opus 1; Pastorale Fantasie; two Symphonies; Suite, Opus 9; Symphony for two flutes, oboe, English horn, two clarinets, two bassoons, two horns; Three Roumanian Rhapsodies, Opus 11; Symphonie concertante for violoncello and orchestra. His chamber music includes two sonatas for piano and violin, and a quintet.

Enesco's three Roumanian Rhapsodies are respectively in the keys of A major, D major and G minor. The first is dedicated to B. Crocé-Spinelli. The composer conducted two of these works at a concert given by the violoncellist, Pablo Casals, at the Salle Gaveau, Paris, Feb. 7, 1908. The A major Rhapsody is scored for three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets à pistons, three trombones, tuba, three kettle-drums, tambourine, cymbals, two harps and strings. The work, founded on Roumanian melodies, is freely constructed as to form.

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1916 FIFTH "POP" CONCERT 1917

SIXTH SEASON

CORT THEATRE

SUNDAY AFTERNOON, JANUARY 14, 1917

2:30 O'CLOCK

PROGRAM

1. Overture, "Fra Diavolo" ..... AUBER
2. Suite No. 1, "L'Arlesienne" ..... BIZET
   - (a) Prelude
   - (b) Minuette
   - (c) Adagietto
   - (d) Carillon
3. "Danse Macabre" ..... SAINT-SAENS

INTERMISSION

4. On the Moldau River ..... SMETANA
5. Overture, "Tannhäuser" ..... WAGNER

A. W. WIDENHAM, Secretary-Manager
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PROGRAM NOTES

OVERTURE, "FRA DIAVOLO"

Daniel Francois Esprit Auber
Born, Jan. 29, 1782, at Caen
Died, May 12, 1871, at Paris

FROM the three act comic opera by the same name. Libretto by Scribe, devised from the story of Lesueur's earlier opera, *La Caverne*. First produced at the Opéra Comique, Paris, January 28, 1830. First production in English at Drury Lane Theatre, London, November 3, 1831.

The story of Fra Diavolo is melodramatic in the highest degree. One is charmed by the brilliant and fluent measures, varied here and there with pretty bits of sentiment, which go hand in hand with the romantic story of the Italian Bandit.

SUITE NO. 1, "L'ARLESIENNE"

Georges Bizet
Born Oct. 25, 1838, at Paris
Died June 3, 1875, at Bougival (near Paris)

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent*, brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

"DANSE MACABRE," OPUS 40

Camille Saint-Saëns
Born Oct. 9, 1835, at Paris

THE "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cock-crow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

SYMPHONIC POEM, "THE MOLDAU"

Friedrich Smetana
Born Mar. 2, 1824, at Leitomischl
Died Mar. 12, 1884, at Prague

THE MOLDAU," written more than a month after Smetana had bestone deaf, is the second of a cycle of six similar works. It was begun November 20, and completed December 8, 1874. It is scored for an orchestra of two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, bass drum, cymbals, triangle, harp and strings. The score of "The Moldau" is prefixed by the following explanatory program: "Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated with song and dancing a wedding feast. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad,* to disappear in the far distance from the poet's gaze."

*Vysehrad is an ancient fortress in the vicinity of Prague.

OVERTURE, "TANNHAUSER"

Richard Wagner
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April, 13th of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,* there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violins) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

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Season 1916-1917

Friday Afternoon, January 19th, at 3 o'clock
Sunday Afternoon, January 21st, at 2:30 o'clock

CORT THEATRE

Soloist, MME. JULIA CULP

PROGRAM

1. BRAHMS.....Symphony, No. 4, E Minor, Op. 98
   - I. Allegro non troppo
   - II. Andante moderato
   - III. Allegro giocoso
   - IV. Allegro energico e passionato

2. BEETHOVEN..Two "Clärchen" Lieder, from "Egmont"
   - (a) "Freudvoll und Leidvoll"
   - (b) "Die Trommel gerühret"

   SCHUBERT......"Ave Maria"

   MME. JULIA CULP

INTERMISSION

3. SAINT-SAENS....Symphonic Poem "Phaëton," Op. 39

4. WAGNER.....Träume
   SCHUBERT.....Ständchen
   STRAUSS.....Morgen

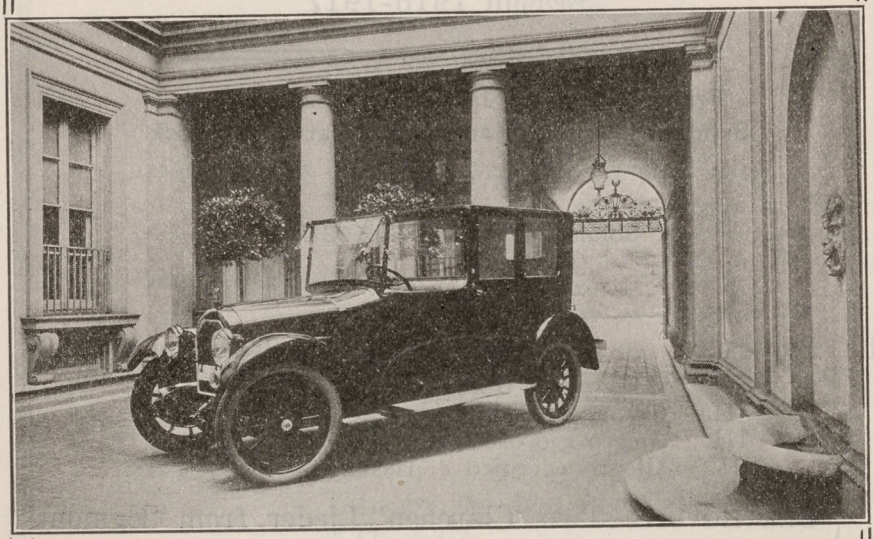
   (Violin obligato, MR. LOUIS PERSINGER)

   MME. JULIA CULP

5. BEETHOVEN.....Overture to "Egmont" Op. 84

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PROGRAM NOTES :: By Felix Borowski

SYMPHONY NO. 4, E MINOR. OPUS 98

Johannes Brahms
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

BRAHMS began the composition of his fourth and last symphony in the summer of 1884, at Mürz Zuschlag, in Styria; and in this mountainous region the work came to its completion in the summer of the following year. Brahms was peculiarly diffident about the worth of his own creations, and he was accustomed—particularly in the case of his larger works—to consult various friends as to the effect which his compositions made upon them. We know from the published letters which passed between Brahms and the Herzogenbergs* that the first movement of the symphony was sent to Elizabeth von Herzogenberg† in August, 1885. "Might I venture," wrote Brahms, "to send you a piece of a piece of mine, and should you have time to look at it, to ask you to tell me what you think of it?" The German master also begged his friend to play the work to Madame Schumann, and to obtain her judgment on it. The first performance of the symphony took place by the Meiningen Orchestra in October, 1885,—a private rehearsal to which had been invited by Hans von Bülow, the director, a few distinguished musicians, of whom Richard Srauss was one. The first public presentation of the work was given October 25, with so much public approval that the third movement would have been encored if the listeners had had their way. Bülow repeated the symphony November 1, at Meiningen, and on November 5, Brahms and Bülow started upon a concert tour through various German cities, and Holland. In 1887 the symphony came to publication.

Before proceeding to an analysis of the work it may be remarked that the fourth symphony was the last of his orchestral compositions that Brahms was permitted to hear. In the autumn of 1896 the master had suffered from an affection of the liver which, having been diagnosed as jaundice, sent him to Carlsbad for treatment. His condition grew gradually but materially worse. The disease—it was hypertrophic cirrhosis of the liver—progressed so far that it was determined to give up all hope of a cure at Carlsbad, and Brahms returned to Vienna. In March, 1897, the master attended a Philharmonic concert at which his E minor symphony was performed. It was his last appearance in public, an appearance thus described by Miss Florence May:‡

"The fourth symphony had never become a favorite work in Vienna.

*"Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, 1909.

†Elizabeth von Herzogenberg was the wife of Heinrich von Herzogenberg, a composer of serious aims whose admiration for Brahms was only equalled by his enthusiasm for that master's art. Elizabeth shared this feeling and an intimate friendship existed between herself, her husband and Johannes Brahms. She had studied the piano with Julius Epstein in Vienna, and for a short period had been a pupil of Brahms himself. The understanding of music possessed by Elizabeth Herzogenberg was of more than ordinary comprehensiveness. If her adoration of Brahms's music led her to condemn all else by other writers, she was not without the ability or courage to pass critical judgment upon such passages in the works of Brahms as failed to satisfy her. The master would seem to have valued Elizabeth's opinion, and he frequently consulted her. Elizabeth von Herzogenberg died of heart disease at San Remo in 1892.

‡"Life of Johannes Brahms," by Florence May, 2 vols., 1905.

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Thursday Evening, February 15, 1917,
at 8:30 o'clock

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Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the 'artist's' box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar, and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank, and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause, and yet another; one more acknowledgement from the master, and Brahms and his Vienna had parted forever."

The E minor symphony is scored for the following orchestra: two flutes (piccolo), two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, three kettledrums, triangle and strings.

I. (*Allegro non troppo*, E minor, 2-2 time.) The principal subject is announced at once by the violins:

No. 1.



After this theme has been presented, a sequence of scale-like passages is brought forward in the violas, and successively in the woodwind

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CONCERNING EDGAR STILLMAN KELLEY AND THE "NEW ENGLAND" SYMPHONY

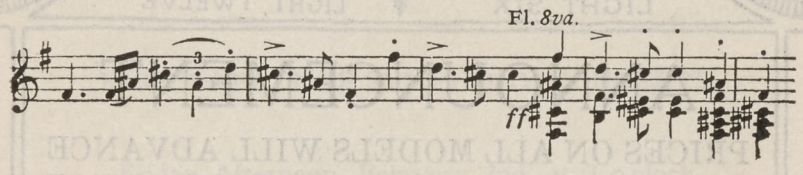
A UNIQUE event in the activities of the San Francisco Symphony Orchestra, directed by Alfred Hertz, will be the forthcoming performances of the "New England" Symphony by Edgar Stillmann Kelley, the American composer. It is a work typically American in its themes and inspiration, but possessed of a dignity and authority in its workmanship that render it worthy to take a position of distinction beside the master works written in this form.

The work had its initial performance at the Norfolk, Connecticut, Festival in June, 1913, and was also successfully given at the Liszt Society Festival in Altenburg, Germany, at the invitation of the Duke of Saxe-Altenburg.

In this work, the composer has sought to embody in symphonic form certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England. Edgar Stillmann Kelley was born in Wisconsin of parents who were themselves descendants of the early settlers of New England.

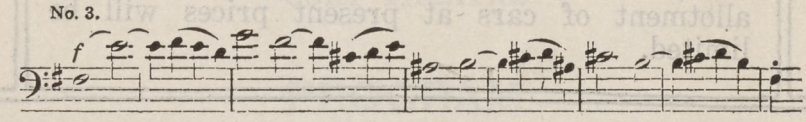
instruments, and portions of the principal subject are worked over in the strings. A marked, emphatic figure—the second theme—now makes its appearance in the woodwind and horns:

No. 2.



and this is succeeded by a second section given to the violoncellos and horns (pizzicato in the violins), the melody being taken up later by the first and second violins in octaves:

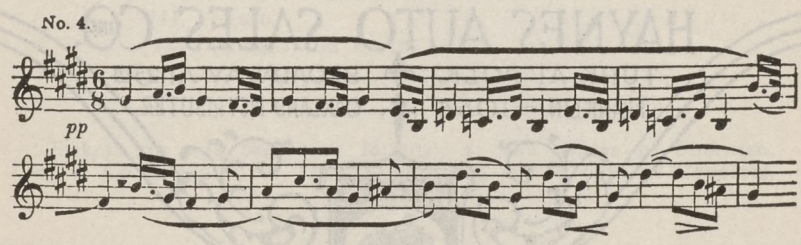
No. 3.



The first section of the theme is given further hearing. There is no repetition of the first part of the movement, and the development begins with a working out of the principal theme, eight measures of which are repeated exactly as they stood at the beginning of the work. Nearly all this section of the movement is concerned with the development of the principal theme, and the first section of the second subject. The Recapitulation which follows is constructed in the orthodox fashion. The principal theme does not begin exactly as before, the first four measures of it having been omitted. The second subject, in two sections, as in the first part of the movement, now appears in E minor. The Coda is constructed from the material of the principal theme.

II. (*Andante moderato,* E major, 6-8 time.) Two horns announce the motive of the first subject of the movement, these being reinforced in the second and third measures by the flutes, oboes and clarinets. The subject begins in the fifth measure with the melody in the clarinet (*pizzicato* in the strings):

No. 4.



HAYNES

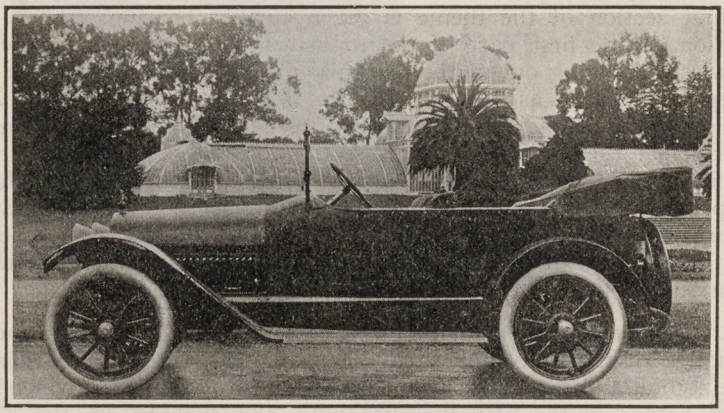
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Friday Afternoon, February 2nd, at 3 o'clock
Sunday Afternoon, February 4th, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. WEBER ..... Overture, "Euryanthe"

2. GEORGE SCHUMANN.. Variations and Double Fugue on a Merry Theme, Op. 30

(First time in San Francisco)

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.. Symphony No. 2, "New England" B Flat in Minor, Op. 33

I. Lento-Allegro appassionato
II. Allegretto pastorale
III. Lento
IV. Allegro con fuoco

(First time in San Francisco)

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DECEMBER 31, 1907.....$2,221,347.35
December 31, 1908.....$2,574,004.90
December 31, 1909.....$3,817,217.79
DECEMBER 31, 1910.....$6,539,861.49
DECEMBER, 31, 1911.....$8,379,347.02
December 31, 1912.....$11,228,814.56
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The second theme in B major presents itself in the violoncellos, thirty-seven measures after the first has been announced:

No. 5.



This is developed at some length, and the first subject returns in the strings with a moving figure against it in the wind. Elaboration of this takes place, following which the second subject—now in E—is set forth by the first violins. A short Coda is founded on the opening theme.

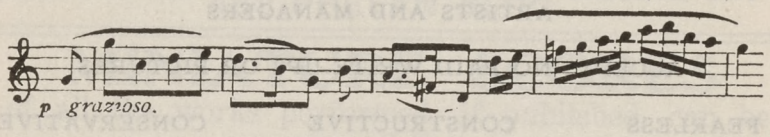
III. (*Allegro giocoso,* C major, 2-4 time.) This is, in reality, the Scherzo of the symphony, although it is not so named on the score. The principal theme is announced at once by the full orchestra as follows:

No. 6.



The second subject, in G major, is heard in the first violins, the rhythmical figure of its accompaniment suggesting the outline of the opening subject of the first movement:

No. 7.



Development of the principal subject now takes place, and following it there sets in the Recapitulation. In this the principal subject is modified at the beginning, the first ten bars having been changed. The second theme (first violins and oboe) appears in C major. A long and brilliant Coda is built on the material of the principal theme.

IV. (*Allegro energico e passionato,* E minor, 3-4 time.) The finale of the E minor symphony is not cast in the Rondo or Sonata form peculiar to the closing movements of other symphonies, but it is a

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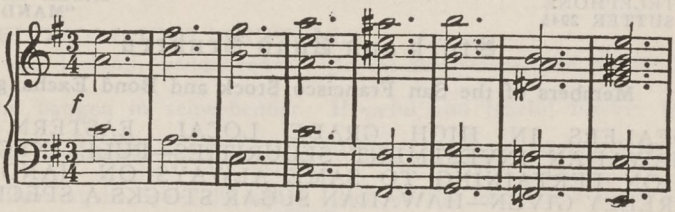
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Passacaglia,* in which a theme of eight bars—this is quoted below—is given thirty-two variations.

No. 8.



The Passacaglia and the Chaconne—forms almost identical—were originally dances, and as such were written by Gluck and other dramatic composers of the eighteenth century. Yet, at that period, and before it, the Passacaglia was treated also as a purely musical form, as may be seen in the works of Mazzella, Buxtehude, Frescobaldi, Bach, Handel and other composers. Passacaglia and Chaconnes were written in triple time—3-2 or 3-4—but exceptionally other times were used.†

Brahms made use of trombones for the first time in his symphony in this Passacaglia which forms its closing movement.

*While it is exceedingly uncommon to discover the employment of a Passacaglia for the finale of a symphony, the use of the variation form is not without precedent. Beethoven employed it for the last movement of his third symphony (Eroica), as well as for the finale of his string quartet in E flat, Opus 74, and and it may also be found in the works of other writers.

†For instance, a Passacaglia in the second act of Gluck's "Alceste" is written in 2-4.

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TWO CLÄRCHEN LIEDER, FROM "EGMONT" — Beethoven

(a). "FREUDVOLL UND LEIDVOLL"

Freudvoll und leidvoll, gedankenvoll sein,
Hangen und bangen in schwebender Pein,
Himmelhoch jauchzend, zu Tode betrübt,
Glücklich allein ist die Seele, die liebt.

Joyful and woeful and wistful in fine,
Hopeful and fearful forever to pine,
Wildly exultant, despairingly prone,
Blest is the heart of a lover alone.

—Goethe

(b). "DIE TROMMEL GERÜHRET"

Die Trommel gerühret,
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Den Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut.

The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!
Oh had I a helmet,
A doublet and hose!

Ich folgt' ihm zum Thor 'naus
Mit mutigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen dadrein;
Welch' Glück sondergleichen,
Ein Mannsbild zu sein!

I'd follow him boldly
Wherever he led,
And gayly march onward
With soldier-like tread;
The enemies waver,
Among them we fire;
What joy could one only
To manhood aspire!

—Goethe

"AVE MARIA" — Schubert

Ave Marie! Jungfrau mild,
Erhöre einer Jungfrau flehen,
Aus diesem Felsen starr und wild,
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör' ein bittend Kind!
Ave Maria.

Ave Maria! maiden mild!
Listen to a maiden's prayer!
Thou canst hear though from the wild,
Thou canst save amid despair.
Safe may we sleep beneath thy care,
Thou banish'd, outcast, and reviled,—
Maiden! hear a maiden's prayer;
Mother, hear a suppliant child!
Ave Maria.

Ave Maria! reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen!
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle dich neigen,
Dem Kind, das für den Vater fleht!
Ave Maria.

Ave Maria! stainless styled!
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow to our lot of care,
Beneath thy guidance reconciled;
Hear for a maid a maiden's prayer,
And for a father hear a child!
Ave Maria.

—Walter Scott

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SYMPHONIC POEM, NO. 2, "PHAETON," OPUS 39

Camille Saint-Saëns

Born Oct. 8, 1835, at Paris

THIS symphonic poem, the second of the series composed by Saint-Saëns, was produced for the first time December 7, 1878, at a Châtelet concert, Paris, conducted by Edouard Colonne. In America the first performance was given by Theodore Thomas at New York, October 9, 1876. The score, published in 1875, contains the following "program" printed upon a fly-leaf:

Phaëton has obtained permission to drive his father's, the Sun's, chariot through the heavens. But his unskilful hands lead the steeds astray. The flaming chariot, thrown out of its course, approaches the terrestial regions. The whole Universe is about to perish in flames, when Jupiter strikes down the rash Phaëton with a thunderbolt.

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:: PROGRAM NOTES ::

"TRÄUME"

Wagner

Sag', welch wunderbare Träume!
Halten meinen Sinn umfangen
Dass sie nicht in leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe zieh'n?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen;
Allvergessen, eingedenken!

Träume wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst.

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Lo, what wondrous beauteous visions
Hold my senses firm surrounded,
That they, not like empty vapors,
Are in wasted ether banished,—

Visions that in ev'ry hour
And ev'ry day far fairer bloom,
With their gold-like heav'n-sent message,
Blissful through my senses pass;

Visions, like some dream of splendor,
In my soul has deeply entered,
There an image, aye, reflecting,
All forgotten, e'er remembered;

Visions, like from spring-tide's sun
Reflected snow the flow'rs be kissed,
That do ne'er foreshadowed rapture,
They the new-born day salute.

May they blossom, may they flower,
Dreaming, wafting forth their scent,
Softly on my breast consuming,
Slowly drooping to the tomb.

STÄNDCHEN

Franz Schubert

Leise flehen meine Lieder
Durch die Nacht zu dir,
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen,
In des Mondes Licht.
Des Verräthers feindlich Lauschen,
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süssen Klagen,
Flehen sie für mich.

Sie versteh'n des Busens Sehen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr'ich dir entgegen,
Komm, beglücke mich!

Warm entreaties, gently pleading,
Through the night to thee,
Say while all is calm and silent,
Dearest, come to me!

Whisp'ring branches softly murmur
In the moonlight clear;
None may watch thee, none can harm thee,
Wherefore dost thou fear?

Hear the nightingale so tender,
Would her strain were thine!
Ev'ry note, lamenting echoes,
Some fond sigh of mine.

Ah! she knows the lover's wishes,
Mourns when hopes depart,
Moving with her silvery cadence,
Ev'ry drooping heart.

Let thy pity then restore me,
Dearest, art thou so near?
Oh! I tremble lest I lose thee,
Come and bless me here!

—Rellstab

MORGEN

Richard Strauss

Und Morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen,
In mitten dieser sonnenatmenden Erde,
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen.

—John Henry Mackay.

TO-MORROW

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder,
And toward that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending,
Gaze in each other's eyes in love's soft splendor glowing,
Mute with tears of joy and bliss ne'er ending.

—Translation by John Bernhoff.

OVERTURE TO "EGMONT," OPUS 84

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE music to Goethe's tragedy, "Egmont," was composed by Beethoven in 1809-1810, twenty-two years after the play had been produced. That Beethoven undertook the writing of this incidental music to the tragedy was owing to the desire of Härtel to bring out plays by Goethe and Schiller at the Court theatres in Vienna (of which he was manager) and to give certain dramas with incidental music written by composers whose fame would add lustre to the representation of the works. We know that Beethoven had inclination toward the setting of music to Schiller's "William Tell;" but this work was eventually assigned to Gyrowetz, a writer of much distinction in those days—and Beethoven was commissioned to provide the setting to Goethe's "Egmont." The first performance of this work took place at the Hofburg Theatre, Vienna, May 24, 1810.

In addition to the Overture Beethoven provided the following numbers: Four entr'actes, two songs for soprano—sung by Clärchen—two orchestra pieces—"Clärchen's Death" and a "Melodrama"—and a "Symphony of Triumph," which is the finale of the work.

Some interesting correspondence relating to "Egmont" passed between Beethoven and Goethe, the author of the drama. It has been said

that the commission to compose music to "Egmont" was given to Beethoven because Gyrowetz had refused it. But in his letter to Goethe and in letters to his publishers the composer stated in unmistakable terms that it was the greatness of the poet's work which inspired him to write his music to it. Beethoven wrote to Goethe, April 12, 1811:

"I am in a position to approach you only with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be as profitable for me and for my art, and will be as willingly received as the greatest praise."

Goethe answered this letter before he received the music to "Egmont." Writing from Carlsbad in June, 1811, he said:

"Your friendly letter, highly esteemed Sir, I received to my great pleasure, through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard any of your great works performed by skillful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent."

Goethe then went on to state that he expected to find the music to "Egmont" awaiting him when he returned home, and he urged Beethoven to visit Weimar and hear a performance to "Egmont" given with the new music, at the Grand-Ducal theater. "You would," said the poet, "certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself."

What Goethe thought of the music to "Egmont" he did not write to Beethoven; for the following year he made the composer's acquaintance at Teplitz. He was able, not only to pay Beethoven in person compliments upon the work, but "to admire him at the pianoforte." "I spent the evening at Beethoven's house," the poet wrote in his diary, July 21, 1812; "he plays most delightfully."

The communications respecting the publication of "Egmont"—communications which passed between Beethoven and Breitkopf and Härtel—were numerous. He had offered that firm some piano works and songs and a string quartet. "I now give you," he wrote June 6, 1810, "in addition the music to Goethe's 'Egmont' which consists of ten numbers: overture, entr'actes, etc., and I want for it the sum of fourteen hundred gulden in silver money, or convention scale, same standard as with the oratorio, etc.—the 250 florins. I cannot accept anything else without being a loser." There was more in this strain and Beethoven also stated—probably with a view of bringing Breitkopf and Härtel to terms as quickly as possible, that " 'Egmont' will be performed in a few days and I shall be approached concerning the music." They purchased the work, and the overture appeared in February, 1811, the other numbers in April, 1812. In a later letter to the Leipzig publishers Beethoven expressed a desire that in the music of "Egmont" a dedication should be made out to

the Archduke Rudolph. "As soon as you have received the score," he continued, "you will see at once what use to make of it and how to draw the attention of the public to it. I wrote it simply out of love to the poet and in order to show this I took nothing from the theater managers, which you even accepted; and as a reward, as always, they treated my music very carelessly." His reasons for composing "Egmont" Beethoven reiterated in a letter to Bettina von Brentano (February 10, 1811). "When you write to Goethe," he said, "select all words which will express to him my innermost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

In order that Beethoven's incidental music to "Egmont" could be made available for concert performances verses were composed with the object of setting forth the story of the play, and of connecting the different sections of the music. The best known of these are the verses of Dr. Mosengeil, and those composed by Bernay.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The main body of the work is preceded by an Introduction (*Sostenuto ma non troppo,* F minor, 3-2 time). The theme with which this begins in the second measure is also suggested in the second theme of the *Allegro.* There are twenty-four measures of the slow introduction. The *tempo* then changes to *Allegro,* and the time to 3-4, the principal theme then appearing four measures later in the violoncellos. The second subject—note its resemblance to the first two measures of the Introduction—is in A flat major, and begins with a vigorous motive in the strings, followed by a quieter one in the wind. The Development is somewhat short, and is concerned only with the principal theme. The orthodox Recapitulation follows, and the overture ends with a coda, the material of which is also that of the "Symphony of Triumph" with which the tragedy is brought to its conclusion.

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PROGRAM

1. TSCHAIKOWSKY.....Symphony No. 6 in B Minor ("Pathetic"), Op. 74

   Adagio—Allegro con troppo
   Allegro con grazia
   Allegro molto vivace
   Finale, Adagio lamentoso

(Intermission)

2. SMETANA.....Overture "The Bartered Bride"

3. BRUCH..Concerto No. 1, for Violin, G Minor, Op. 26

   Allegro Moderato—Adagio
   Finale, Allegro energico

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4. ENESCO.....Roumanian Rhapsody, No. 1 (A Major, Opus 11)

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PROGRAM NOTE :: By Felix Borowski

SYMPHONY NO. 6, IN B MINOR, (PATHETIC), OP. 74

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at St. Petersburg

1. Adagio. Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale. Adagio lamentoso

THE Sixth Symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. One of his biographers says he seems to have concentrated in this symphony the brooding melancholy which is the most characteristic of all his emotional phases. Be this as it may, it is one of the most stirring and impressive of all his instrumental works. He left no programme for it. Indeed, he wrote to a friend that the programme must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations."

The first movement opens with an *Adagio* introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The second theme is a melody of "purest ray serene," which will always haunt the memory. It is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy. As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of *pianissimos*.

The second movement, *Allegro con grazia,* is in striking contrast with the first. It has little of the conventional *Scherzo* character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with *pizzicato* accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement, *Allegro molto vivace,* opens with a truly vivacious theme alternately taken by the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced by the brasses and gradually taken up by the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso,* is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an *Adagio,* still fewer with an *Adagio* so gloomy that it has been called "Suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments, and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away *pianissimo*. After hearing it one can understand the composer's remark to a friend: "Often during my wanderings, composing it in my mind, I have wept bitterly."

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OAKLAND SERIES
BY THE
SAN FRANCISCO SYMPHONY ORCHESTRA
ALFRED HERTZ - - - - CONDUCTOR

OAKLAND AUDITORIUM THEATRE
FRIDAY EVENING, FEBRUARY 23, 1917
8:15 O'CLOCK SHARP

PROGRAM

1. BRAHMS ..... Symphony No. 1
   Un poco sostenuto-Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio-Piu andante-Allegro non troppo ma con brio
2. STRAUSS ..... Death and Transfiguration
3. BEETHOVEN ..... Overture No. 3, "Leonore"

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The Oakland series of Symphony Concerts by the San Francisco Symphony Orchestra are given under the auspices of Music Section, Oakland Teachers' Association, local direction of Miss Z. W. Potter. All communications concerning tickets for the two remaining concerts should be addressed to her, room 506 Oakland City Hall. Phone Lakeside 3600.

PROGRAM NOTE :: By W. H. Humiston

OVERTURE TO "THE BARTERED BRIDE"

Friedrich Smetana
Born Mar. 2, 1824, at Leitomischal, Bohemia
Died May 2, 1884, at Prague

"THE BARTERED BRIDE," a comic opera in three acts, text by Karl Sabina, was performed for the first time at Prague, on May 30, 1866. It was first performed in this country at the Metropolitan Opera House, in New York, on February 19, 1909. The opera is a rollicking, lively picture of Bohemian peasant life, with a deal of real "folk-dancing," and with plenty of humor of a healthy sort. Melodically the opera is rich—and the overture is not a whit behind the opera itself. It fairly bubbles over with the true spirit of comedy.

Smetana is one of the group of Bohemian composers, in fact the founder of the school, in which Dvorak and Fibich were his followers. He was also one of Wagner's disciples, and aimed to do for his own country what Wagner was doing for Germany. He was not one of Wagner's echoes, however, but possessed a distinct individuality of his own. His first opera, "The Brandenburgers in Bohemia," performed in 1866, was followed during the same year by "The Bartered Bride," "Dalibor" came in 1868. In 1872 Smetana finished the composition of "Libussa," a "national" opera on a historical subject; Libussa having been a princess famous in Bohemian history.

CONCERNING LOUIS PERSINGER

LOUIS PERSINGER, the violinist, has for several years enjoyed the distinction of being recognized as one of America's most genuinely gifted artists. Revealing decided talent for music, and the violin in particular, when a mere boy, as a youngster of thirteen he was taken abroad to study, and after four years of fruitful work under Hans Becker, he graduated publicly from the famous old Royal Conservatory at Leipzig. Critics were not slow to recognize the young artist's extraordinary promise, and no less a person than Arthur Nikisch was inspired to write that young Persinger was "one of the most talented pupils the Leipzig Conservatory has ever had."

After a year's concertizing in America, Persinger was enabled to return to Europe again, this time to Brussels, to study with that master of masters, Eugene Ysaye. In the meantime he was heard in concerts throughout Belgium and in London, and was "violin solo" of the Orchestre du Theatre Royale de la Monnaie, Brussels, for one season.

Fate finally guided the youthful virtuoso to Europe's musical Mecca, Berlin, and it was here that his enviable artistic reputation was firmly established. In the winters he concertized throughout

Germany, being invariably successful with his audiences and winning golden opinions from the authoritative critics of cities like Berlin, Hamburg, Munich, Leipzig, Dresden, Breslau, etc., and in the summer months he devoted his time towards perfecting himself still further in his chosen art, coaching with Jacques Thibaud, in France.

Extremely successful appearances in London, Vienna and Copenhagen added considerably to Persinger's growing reputation, and in the season of 1912-13 he was able to undertake his first extended American tour, appearing as soloist with many of the leading symphony orchestras—New York Philharmonic, Metropolitan Opera House, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, etc.—and playing recital engagements in most of the larger cities.

Not content with resting upon his laurels, Persinger returned to the old country, for further artistic experience and development, and the winter of 1913-14 found him playing in Berlin again. During the season of 1914-15 he accepted an engagement as concertmaster of the Berlin Philharmonic Orchestra, appearing as soloist with that venerable organization more than forty times in the course of his engagement.

This is Louis Persinger's second season as concertmaster of the San Francisco Symphony Orchestra under Alfred Hertz who was instrumental in bringing Mr. Persinger to San Francisco.

CONCERTO NO. 1, FOR VIOLIN, G MINOR, OPUS 26

Max Bruch

Born Jan. 6, 1838, at Cologne

THE first sketches which Max Bruch made for his G minor violin concerto were set down as early as 1857, but the serious labor upon the work was done in 1865 and 1866, at Coblenz and Sondershausen. The first performance took place April 24, 1866, at the last Winter Concerto of the Musik Institute at Coblenz. The performance had been twice postponed, owing to the illness of Johann Naret-Koning, concertmeister of the Mannheim Orchestra, who was to have given the first interpretation of Bruch's work. At the last moment, Otto von Königslow, concertmeister of the Gürzenich Orchestra, and violin teacher in the Conservatory of Cologne, was called in, and he gave the first performance of the concerto, Bruch directing the orchestra. Following the concert, the composer thoroughly revised and overhauled the work, and in the summer of 1866 he sent it to Joseph Joachim for his criticism and advice. That distinguished violinist did not forward any observations concerning the concerto until August 17, 1866, when he submitted a lengthy list of suggested alterations. Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen, January 7, 1868, the conductor of the

orchestra having been Karl Reinthaler, the director of the Singakademie there. An informal and not public rehearsal of the concerto had previously been made in October, 1867, at the Royal Theater, Hanover, with Joachim as soloist and with Bruch as conductor. The concerto was published in 1868 with a dedication to Joseph Joachim, to whom Bruch also inscribed his third concerto, Opus 58.

The work is divided into three movements: I. Prelude, *Allegro Moderato,* G minor, 4-4 time; II. *Adagio,* E flat major, 3-4 time; III. *Allegro energico,* G major, 4-4 time. The prelude leads without pause into the slow movement.

ROUMANIAN RHAPSODY, A MAJOR, OPUS 11, NO. 1

Georges Enesco

Born Aug. 7, 1881, at Cordaremi (Roumania)

THE composer of this work—the son of a Roumanian farmer—displayed gifts for music, and particularly for violin-playing, early in life. He was only seven when a musician persuaded the elder Enesco to take his son to the Vienna Conservatory, directed by Joseph Hellmesberger. That musician declined at first to consider the application of so young a student; but, prevailed upon to hear the boy, he was impressed with his talent, and admitted him to the classes of the institution. Enesco carried away the first prizes for harmony and violin playing when he was eleven. Later the boy was taken to Paris, where, in the Conservatoire, he studied composition with Gabriel Fauré, and violin with Martin Marsick. He took a second *accessit* for counterpoint and fugue, and a first prize for violin playing two years later. Even as a student Enesco made a successful debut as a composer with his "Poème Roumain," which Edouard Colonne, who was interested in the young musician's gifts, produced at a Châtelet concert, Feb. 6, 1898.

The Roumanian composer's principal works for orchestra are: "Poème Roumain," Opus 1; Pastorale Fantasie; two Symphonies; Suite, Opus 9; Symphony for two flutes, oboe, English horn, two clarinets, two bassoons, two horns; Three Roumanian Rhapsodies, Opus 11; Symphonie concertante for violoncello and orchestra. His chamber music includes two sonatas for piano and violin, and a quintet.

Enesco's three Roumanian Rhapsodies are respectively in the keys of A major, D major and G minor. The first is dedicated to B. Crocé-Spinelli. The composer conducted two of these works at a concert given by the violoncellist, Pablo Casals, at the Salle Gaveau, Paris, Feb. 7, 1908. The A major Rhapsody is scored for three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets à pistons, three trombones, tuba, three kettle-drums, tambourine, cymbals, two harps and strings. The work, founded on Roumanian melodies, is freely constructed as to form.



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1916 SIXTH SEASON 1917

CORT THEATRE

SUNDAY AFTERNOON, JANUARY 28, 1917, 2:30 O'CLOCK

Soloist—HORACE BRITT—Violoncellist

PROGRAM

1. Overture, "Der Freischutz" ..... WEBER
2. "Kol Nidrei," for Violoncello with Orchestra, Op. 47 ..... BRUCH
   MR. BRITT
3. Suite No. 1, "Peer Gynt" ..... GRIEG
   Morning
   Aase's Death
   Anitra's Dance
   In the Hall of the Mountain King

(Intermission)

4. "Dance of the Happy Spirits," from "Orpheus" .. GLUCK
5. Intermezzo ..... LALO
   MR. BRITT
6. Capriccio Espagnol, Op. 34 ..... RIMSKY-KORSAKOW
   Alborada
   Variations
   Alborada
   Scene and Gypsy Song
   Fandango of the Asturias
   (Played without pause)

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ - - - - CONDUCTOR

SUNDAY, FEB. 11

CORT THEATRE, 2:30 P. M.

1. Overture, "Rienzi"
2. Prelude, "Lohengrin"
3. Overture, "Flying Dutchman"
4. Prize Song from "Die Meistersinger von Nürnberg"
   Violin Obligato, MR. LOUIS PERSINGER
5. Prelude, "Die Meistersinger von Nürnberg"

INTERMISSION

6. Prelude and Love Death from "Tristan and Isolde"
7. Ride of the Valkyries, "Die Walküre"
8. Overture, "Tannhauser" (By request)

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PROGRAM NOTES

OVERTURE TO "DER FREISCHUETZ"

Carl Maria von Weber
(1786-1826)

CARL MARIA VON WEBER, the German composer (1786-1826), is often called "the father of modern opera." "Der Freischütz" ("The Free Huntsman"), commonly ranked as the greatest of his operas, was first produced in Berlin, June 18, 1821. The story is founded on a German tradition, told among huntsmen, that whoever will sell his soul to Zamiel, the Demon Hunter, may received seven magic bullets which will always hit the mark. For each victim whom he succeeds in securing for the Demon, his own life is extended, and he receives a fresh supply of the charmed missiles. The overture presents the story of the opera in condensed form.

"An impressive *Adagio* opening of the overture is followed by a beautiful horn quartet, which does not appear in the opera, and seems to have no connection with it, though some have thought it is intended to signify the happiness of simple woodland life. It is followed by the prelude of the story, the contract between Zamiel and Caspar, described by tremolos in the strings, weird tones by the clarinet, and drum beats. This closes the *Adagio* and leads to an *Allegro,* taken from Max's scene, closing the first act. Short passage work follows, leading to the episode of the Incantation music for full orchestra, in which the composer reaches the supreme height of wild, weird music. A beautiful contrast follows for the clarinet which takes up the aria sung by Agatha when she meets her lover in the second act. This continues until phrases of the Incantation music break in again. Once more the beautiful Agatha theme is introduced, leading to the free fantasia. It is based upon fragments of the Incantation and leads to the third section of the overture, which opens with the first theme, followed by phrases from Max's aria in the first act. At the conclusion, phrases from the introduction reappear, and a *decrescendo* to the *coda,* which begins with an impressive *fortissimo* chord for full orchestra followed after a brief transition by a second. A short pause ensues, after which the full orchestra sings a phrase from the superb Agatha aria. The development of the second theme rises to a climax, which closes the overture."

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist

The San Francisco Symphony Orchestra

ANNOUNCEMENT

EIGHTH PAIR OF SYMPHONY CONCERTS

Friday Afternoon, February 2nd, at 3 o'clock
Sunday Afternoon, February 4th, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. WEBER ..... Overture, "Euryanthe"

2. DUKAS ..... "The Peri"

(INTERMISSION)

3. EDGAR STILLMAN KELLEY . . Symphony No. 2, "New England"
B Flat in Minor, Op. 33

I. Lento-Allegro appassionato
II. Allegretto pastorale
III. Lento
IV. Allegro con fuoco

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of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

"KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

Max Bruch
Born Jan. 6, 1838, at Cologne

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and

they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Catholic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

PROGRAM NOTES :: By Felix Borowski

"PEER GYNT," SUITE NO. 1, OPUS 46

Edvard Grieg
Born June 15, 1843, at Bergen
Died Sept. 4, 1907, at Bergen

ABOUT thirty-six years ago Grieg drew four pieces from his incidental music to "Peer Gynt" and gave them the form of an orchestral suite. These numbers were "Morning," "Aase's Death," "Anitra's Dance" and "In the Hall of the Mountain King."

(Synopsis of the play from which this Suite was taken.) Peer Gynt, a rough Norwegian peasant youth, drives his mother Aase to distraction by his ruffianly actions. His dream is to become emperor of the world. He is dreaded by everyone. He attends the wedding of Ingrid uninvited and carries the bride into the mountain wilderness. The next day, deaf to her laments, he deserts her, after taunting her with not having golden locks or the meekness of the tender-hearted Solvejg, who loved him at first sight, notwithstanding his rough behavior. After adverse adventures, Peer finds himself in the Hall of the Mountain King, where he is tortured by gnomes and sprites. He is rescued at last by sounds of bells in the distance, which make the hall of the goblins collapse. He builds a hut in the forest, and Solvejg comes to him of her own free will. Weeping, she tells him she has left her sister and parents to share his hut and be his wife. Peer leaves without explanation, returns to his mother, who dies in his arms. After arious thrilling adventures he returns to his hut. There he finds Solvejg faithfully awaiting his return, and dies as she sings the tearful melody known as "Solveig's Cradle Song."

I. Morning. (*Allegretto pastorale,* E major, 6-8 time.) This

number was, at the production of the drama in Christiania, played before the fourth act. It had, however, been originally intended for another situation in the piece.

II. Aase's Death. (*Andante doloroso,* B minor, 4-4 time.) The movement is scored for muted strings only. It is played before the third act of the drama as a prelude—Aase, the mother of Peer Gynt, dying at the close (Scene II) of the act.

III. Anitra's Dance. (*Tempo di Mazurka,* A minor, 3-4 time.) The scene in which this piece is played is in the fourth act. Peer Gynt is in Africa and, lying on cushions, smoking a long pipe and drinking coffee, he watches Anitra and her maidens as they dance before him. The piece is written for strings only and triangle.

IV. In the Hall of the Mountain King. (*Alla Marcia e molto Marcato,* B minor, 4-4 time.) In the first suite this forms the concluding movement. In the play it figures in the sixth scene of Act II, and includes a chorus, which is, of course, eliminated in the orchestral version.

DANCE OF THE HAPPY SPIRITS, "ORPHEUS"

Christoph Wilibald Gluck
Born July 2, 1744, at Weidenwang
Died Nov. 15, 1787, at Vienna

THE story of Orpheus and Eurydice was the subject of the first actual operas in the history of music. In 1762 appeared the most important of all operas on the subject, the "Orfeo ed Euridice," words by Calzabigi, music by Gluck. It was produced at Vienna, October 5, 1762, and in Paris two years afterwards but; it was another ten years before it was produced in a slightly altered form as "Orphee" at the Academie de Musique, Paris, on August 2, 1774, where it ran for forty-five consecutive nights.

INTERMEZZO FOR VIOLONCELLO AND ORCHESTRA

Edouard Lalo
Born Jan. 27, 1823, at Lille
Died Apr. 22, 1892, at Paris

THIS movement is built on two themes. The first (*Andante con moto,* G minor, 9-8 time) is set forth, after twelve introductory measures, by the solo instrument. Later, there is a change to G major (*Allegro presto,* 6-8 time), the subject of which is heard in the violoncello. In the course of the movement the two themes are given modified repetition.

SPANISH CAPRICE ("CAPRICE ESPAGNOL")

Nicholas A. Rimsky-Korsakow
Born Mar. 18, 1844, at Tikhvin (Novgorod)
Died June 21, 1908, at Petrograd

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow, had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas;* the first a sort of fanfare *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes with pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines;" neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda.*

NOTICE

The Executive Committee regrets that it is again necessary to request the ladies to remove their hats. Complaints are multiplying because of the bad example set by a few.

In San Francisco ordinances have been passed making it compulsory for head coverings to be removed.

May we anticipate your compliance with this law?

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Season 1916-1917

Friday Afternoon, February 2nd, at 3 o'clock

Sunday Afternoon, February 4th, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. WEBER .....Overture, "Euryanthe"

2. P. DUKAS.....(Danced Poem) "The Peri"

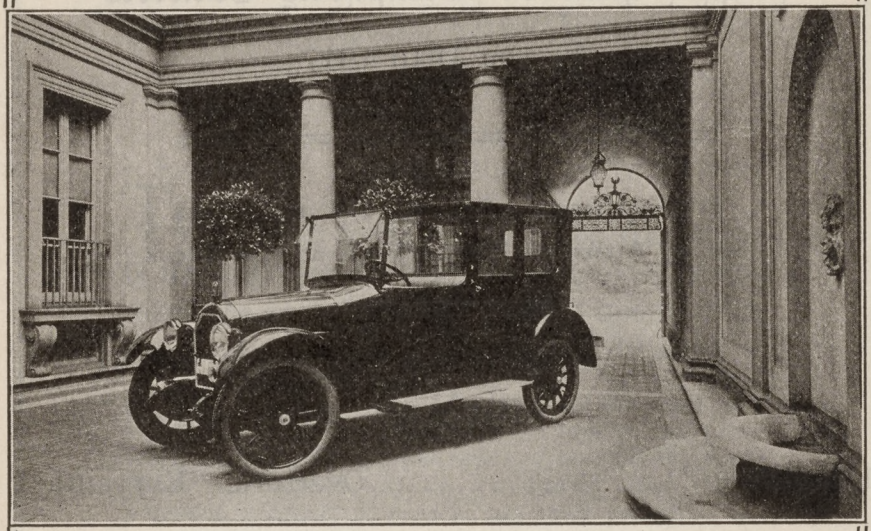
INTERMISSION

3. RIMSKY-KORSAKOFF ..... "Scheherazade," Symphonic Suite, Op. 35

   (a) The Sea and Sindbad's Ship.
   (b) The Narrative of the Kalandar Prince.
   (c) The Young Prince and the Young Princess.
   (d) Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Statue of a Warrior. Conclusion.

Special Notice.—The Friday concerts begin at 3 o'clock **precisely** and the Sunday concerts at 2:30 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the concert is over are requested to do so before the last number begins in order to avoid inevitable annoyance that comes to those who wish to remain. Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

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PROGRAM NOTES :: By Felix Borowski

OVERTURE TO "EURYANTHE"

Carl Maria von Weber
Born Dec. 18, 1786, at Eutin
Died June 5, 1826, at London

THE composition of "Euryanthe" was the outcome of a commission given to Weber in 1821 to write a new opera for the Kärthmerthor Theatre in Vienna. At this time Weber was living in Dresden, and in this city there dwelt a certain Helmina von Chezy who dabbled in poetry and dramatic composition. It is possible that the eccentricities of this authoress went some way to win for her the notoriety that could not have been achieved by bad poetry alone. She had written the text of "Rosamunde" for Schubert; and not even the failure of the work deterred Weber from associating himself with Frau von Chezy in the composition of the opera "Euryanthe." The story was by no means the invention of this authoress. The original version of the tale is to be found in the "Roman de la Violette" by the thirteenth century writer, Gilbert de Montreuil. But the legend had been used by others. It forms the central incident of one of the stories in Boccaccio's "Decameron" (Second Day, Ninth Tale) and Shakespeare employed it in "Cymbeline." In 1804 a collection of mediæval poems, edited by Schlegel, appeared at Leipzig, and for this work Frau von Chezy translated a version of the French tale, "Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie." In her version the poetess entitled it "Die Geschichte der tugendsamen Euryanthe von Savoyen." It was this work that went to the plot and story of Weber's opera.

The text of the first act was completed December 15, 1821, and Weber at once set to work to compose the music. Much of the opera was written at Hosterwitz, and, with the exception of the overture "Euryanthe" came to its completion August 29, 1823. In September Weber departed for Vienna in order to superintend the preparations for the production of his work, and the overture was written in that city in the three days, October 16-19, 1823. The production took place at the Kärthnerthor Theatre, October 25. Weber conducted. Just before the commencement of the performance Frau von Chezy appeared in the aisle of the theatre, and, having forgotten her ticket, ran excitedly from seat to seat screaming, "Make way there, make way there, I say! I tell you I am the poetess!" Much amusement was caused by this grotesque situation, and particularly by the lady's dishevelled appearance. But suddenly the laughter ceased—Weber had appeared in the orchestra. There was great applause. "My reception when I came out," he wrote to his wife, "was the most enthusiastic and brilliant that could be imagined." The audience would have liked to have encored the overture; but Weber was afraid that the performance would become too protracted, and he therefore proceeded at once to the opening scene of the work. We have it on the authority of Max von Weber, the son and biographer of the composer, that the playing of the overture was by no means worthy of the music; that the ensemble was faulty, and that the violins often played incorrectly.

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W H Y ?

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While there was much enthusiasm after the close of the performance the success of "Euryanthe" was not at all pronounced. Weber conducted two or three performances with success; but after he left Vienna the attendance of the theatre fell off in marked degree, and in order to give more coherence to the story, and to make the work less protracted a compression was undertaken by Conradin Kreutzer. But Frau von Chezy had settled the fate of "Euryanthe" even before it had been produced. After some twenty performances had been given the opera was withdrawn, and Vienna knew it no more. A revival was brought about in February, 1903, under the direction of Mahler at the Imperial Theatre, Vienna.

Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring lying in her tomb should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for him. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and

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Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (*Allegro marcato, con molto fuoco,* E flat major, 4-4 time) with a brilliant theme in the strings. The subject contains a second section (in the Recapitulation it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lüfte Ruh" (act two). Material from the first portion of the principal theme returns *fortissimo.* Following a *diminuendo,* this section of the work comes to an end. There is a pause, following which fifteen measures of slow movement (*Largo*) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and the appearance of the dead woman's ghost to add a touch of eerie horror to the scene. The situation was never carried into effect in Weber's day, although it was occasionally tried in later presentations of the opera. Following the *Largo* there appears the Development section (*Assai moderato*), a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a *fugato* by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented *fortissimo* by the first violins. A brilliant coda concludes the work.

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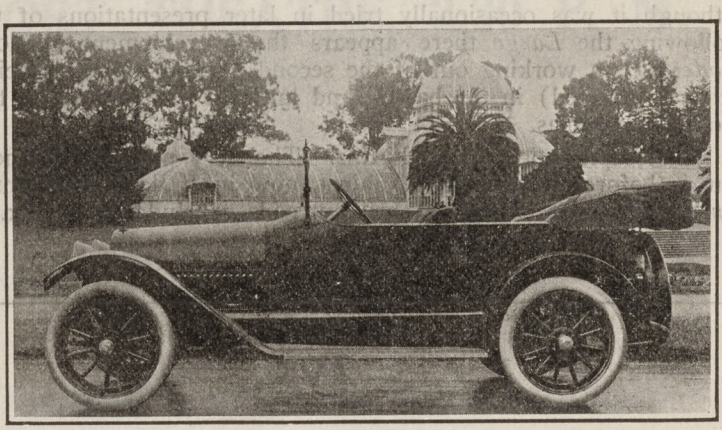
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   Allegro
   Prestissimo
   Andante
   Allegro

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1. BRAHMS ..... Symphony No. 1
   Un poco sostenuto-Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio-Piu andante-Allegro non troppo ma con brio

2. STRAUSS ..... Death and Transfiguration

3. BEETHOVEN ..... Overture No. 3, "Leonore"

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PROGRAM NOTE

"THE PERI" (DANCED POEM)

P. Dukas
Born Oct. 1, 1865, at Paris

HIS youthful days coming to a close, Iskander, King of Persia,—being warned by his priests that his "star" was paling in the firmament,—goes forth to find the Flower of Immortality.

For three years he wanders fruitlessly. At last, arriving at the confines of the earth, he chances upon a Peri asleep on the steps leading to the Court of the Temple of Ormuzd, Persian god of Light and Beauty.

A bright star scintillates above her head. A lute reposes on her breast. Lo, in her hand waves the long-sought Flower!—a lotus of wonderful emerald hue.

Iskander leans over the sleeping Peri without awakening her and seizes the Flower. At the touch of his fingers its color changes to a beautiful cerulean blue. The Peri awakes, beats her hands together and cries out in alarm. Bereft of the Flower, she can no longer ascend the steps to the Temple of the God of Light.

Iskander marvels at her great beauty. Never before has he gazed on loveliness comparable to hers. A great passion surges within him.

The Peri knows what is passing in his heart. The very lotus flower turns purple typifying the amorous fire consuming him. Thus the "Servant of the Light" is assured that the Flower of Immortality is not destined for Iskander.

With the lightness of a butterfly she springs in his direction. He holds the lotus far from her reach. But his feelings are divided between a thirst for immortality, and the possession of the ravishing vision before him.

The Peri begins the Dance of the Peris, approaching nearer and nearer to Iskander, until her face touches his. He no longer resists and returns the Flower to the Peri without regret.

Once again the lotus changes color. This time to a luminous white and gold; and in the glow emanating from the calyx of the Flower the Peri melts from view.

Iskander sees her disappear. He knows that his end is near. He feels the shadows encircling him.

* * * *

Such is the Persian tale which inspired the composer, Dukas. His work is dedicated to the Russian dancer, Trouhanowa; and it was she who danced the part of the Peri when the work was first produced in Paris, in April, 1912.

The score is one of great beauty; in every way worthy of the master-mind which conceived the musical translation of Goethe's "Apprentice-Sorcerer." Both interpretatively and technically the score is a difficult one.

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"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS AND A NIGHT," OP. 35

Nicholas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg)

MRS. ROSA NEWMARCH, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

" I. The Sea and Sindbad's Ship.
" II. The Story of the Kalandar-Prince.
"III. The Young Prince and the Young Princess.
" IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze** Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale,

*This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents. in tide of yore and in times long gone before."

‡Shahrázad (Persian), "City-freer," was in the older version of Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

**"Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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the marvelous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

* * *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church

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tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, *Lento,* 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo,* E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo,* and a modulation leads to C major. Woodwind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar†-Prince

The second movement opens with a recitative-like passage, *Lento,* B minor, 4-4. A solo violin accompanied by the harp gives out the

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B. C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travelers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance or Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediaeval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

†The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino,* 3-8. The bassoon begins the wondrous tale, *capriccioso quasi recitando,* accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bag-pipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato.* The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpets; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo.* "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto,* 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto,* G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso,* B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices,

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hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvelous purity and in a climate which makes mere life a Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel lay."*

Allegro moto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, *Allegro molto e frenetico,* E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo,* E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its heights—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

---

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city today is a singular eruption that breaks out on all foreign sojourners.

†The fable of the magnetic mountains is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone (the loadstone) is in the seacoast of India, which when ships approach, there is iron in them which flies out like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II, chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins;" the "Novis Orbis" of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the Pall Mall Gazette wrote not long ago that Norwegian papers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly. . . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountains; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

—W. E. Henley's Poem, "Arabian Nights' Entertainment" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the Sea motive against the billowy Wave motive in the strings, *Allegro non troppo e maestoso*, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second development. There is a quiet ending with development on the Sea and Wave motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

SEVENTH POPULAR CONCERT

BY THE

San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

CORT THEATRE

SUNDAY AFTERNOON, FEBRUARY 11, 1917, 2:30 O'CLOCK

IN MEMORY OF

BORN
MAY 22, 1813



DIED
FEB. 13, 1883

RICHARD WAGNER

SIXTH
SEASON
1916——1917

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

The San Francisco Symphony Orchestra

ANNOUNCEMENT

Ninth Pair of Symphony Concerts

Friday Afternoon, February 16th, 1917, at 3 o'clock
Sunday Afternoon, February 18th, 1917, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. BORODIN.....Symphony No. 2, B Minor

   Allegro
   Prestissimo
   Andante
   Allegro

(INTERMISSION)

2. GEORG SCHUMANN....Variations and Double Fugue on a Merry Theme, Op. 30

   (First time in San Francisco)

3. RICHARD STRAUSS.....Love Scene from "Feuersnot"

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1916——SIXTH SEASON——1917

SEVENTH POPULAR CONCERT

CORT THEATRE

SUNDAY AFTERNOON

FEBRUARY 11, 1917

2:30 o'clock

IN MEMORY OF

RICHARD WAGNER

PROGRAM

1. Overture, "Rienzi"
2. Prelude, "Lohengrin"
3. Overture, "Flying Dutchman"
4. Prize Song from "Die Meistersinger von Nürnberg"
   (Violin Obligato, MR. LOUIS PERSINGER)
5. Prelude, "Die Meistersinger von Nürnberg"

INTERMISSION

6. Prelude and Love Death from "Tristan and Isolde"
7. Ride of the Valkyries from "Die Walküre"
8. Overture, "Tannhäuser" (By request)

A. W. WIDENHAM, Secretary-Manager
453 PHELAN BUILDING GARFIELD 2819

PROGRAM NOTES

OVERTURE TO "RIENZI"

Richard Wagner
Born May 22, 1813, at Leipzig
Died Feb. 13, 1883, at Venice

THE overture opens with an introduction—*Molto Sostenuto e maestoso*, D major, 4-4 time—the first note being the trumpet call which plays an important part in the third act of the opera. Soon the subject of Rienzi's prayer is heard, first in the strings, then *fortissimo* in the woodwind and brass. This leads into an *Allegro energico*, the subject of which begins with the theme "Gegrüst sei hoher Tag" sung by the chorus as the end of the first act. Following this material comes the battle hymn, "Sancto spirito cavaliere," played by the brass, *fortissimo*, with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

PRELUDE, "LOHENGRIN"

THE Prelude, one of the most beautiful of all Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

OVERTURE, "THE FLYING DUTCHMAN"

ONE of the most melodious of Wagner's operas, and the most popular in Germany today, *Fliegende Holländer,* is also the one which was the most promptly condemned by the critics after its production. Its present vogue is a notable example of the change in musical taste since 1843.

Wagner was led to write "The Flying Dutchman" after reading Heine's legend of the unhappy mariner, who, after trying long in vain to pass the Cape of Good Hope, had sworn that he would not desist if he had to sail on the ocean to eternity. To punish his blasphemy he is condemned to the fate of the Wandering Jew, his only hope of salvation lying in his release through the devotion unto death of a woman; and to find such a maiden he is allowed every seven years to go on shore.

The overture is a complete miniature drama, embodying the events of the opera. Driven by the gale, the Phantom Ship approaches the shore, while amid the fury of the tempest is heard the theme of *The Curse.*

The storm increases and reaches its height in a wonderful piece of writing. No composer ever succeeded in portraying a raging storm with such vivid effect. Amid a lull in the tempest, we hear the melancholy complaint of the *Dutchman.* A gleam of hope appears in the Redemption theme, and a joyous strain is heard from the sailors of *Daland's* ship, which is safe in the harbor.

Thus the various events of the drama are presented in miniature; and the overture is in fact a complete *résumé* of the opera, summarizing the leading *motifs.*

WALTHER'S PRIZE-SONG FROM "DIE MEISTERSINGER VON NURNBERG"

(Violin Obligato, Mr. Louis Persinger)

THE Prize-Song is sung by Walther von Stolzing in the fifth scene of the last act of "Die Meistersinger von Nurnberg." Pogner, the goldsmith and mastersinger, has, in order to refute the charge of avarice made against German citizens, and to demonstrate that he places nothing above art, announced that he will give to the victor in the aproaching song-contest the hand in marriage of his daughter Eva. When the young Franconian knight, Walther von Stolzing, had come to Nurnberg he had been received with cordial hospitality by Pogner. But Walther has met Eva, and has loved her. Not being a mastersinger his suit appears to be hopeless; yet his cause is taken up by the shoemaker, Hans Sachs, who instructs him in the rules of the mastersong; and, under the direction of his friend, Walther turns into a lyric a dream of ideal beauty which has come to him in the night which he spent, as a guest, in Sachs' house. It is this lyric which, when the contest takes place in the meadows near Nurnberg, the knight sings as his prize song, and with which, amid the acclamations of the multitude, he wins Eva for his wife.

PRELUDE TO "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins (*Sehr massig bewegt,* C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this had been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo.* This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

PRELUDE AND ISOLDE'S "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison

a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

"DIE WALKÜRE": The Ride of the Valkyries

THE Ride of the Valkyries opens the third act of "Die Walküre." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries —daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft,* 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

OVERTURE, "TANNHÄUSER"

THE overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th, of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America "Tannhäuser" was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that.

The work begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,*

there is a *crescendo,* and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over the tremolos in violins) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

——NOTICE——

NEXT "POP" CONCERT

CORT THEATRE

SUNDAY AFTERNOON, FEBRUARY 25, 1917

2:30 P. M.

PROGRAM

1. Music to "Midsummer Night's Dream".....*Mendelssohn*
   a. Overture
   b. Notturno
   c. Scherzo
   d. Wedding-March
2. Trio in "C op. 87" .....*Beethoven*
   For two Oboes and English Horn.
   (Messrs. Addimando, Lombardi and Schipilliti)
3. "Macbeth" .....*Walter Handel Thorley*
   Conducted by Composer
4. Music from "Samson and Delilah".....*Saint-Saëns*
   a. Dance of the Priestesses of Dagon
   b. Bacchanale
5. Rhapsody for Orchestra, "Espana".....*Emmanuel Chabrier*

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Friday Afternoon, February 16th, 1917, at 3 o'clock

Sunday Afternoon, February 18th, 1917, at 2:30 o'clock

CORT THEATRE

PROGRAM

1. BORODIN.....Symphony No. 2, B Minor

   Allegro
   Prestissimo
   Andante
   Allegro

(INTERMISSION)

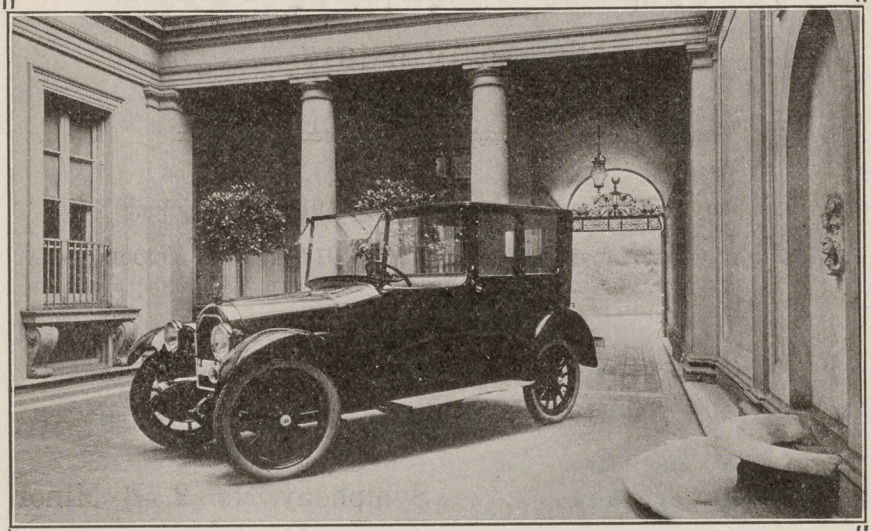
2. GEORG SCHUMANN....Variations and Double Fugue on a Merry Theme, Op. 30

   (First time in San Francisco)

3. RICHARD STRAUSS.....Love Scene from "Feuersnot"

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PROGRAM NOTES :: By Felix Borowski

SYMPHONY NO. 2, B MINOR

Alexander Porphyriewitch Borodin
Born Nov. 12, 1834, at St. Petersburg
Died Feb. 28, 1887, at St. Petersburg

THE composer of this symphony belonged by training and conviction to the band of Russian composers which in the middle of the nineteenth century ranged itself on the side of national music, and which sought to eliminate from Russian art the foreign influences that for some time had threatened to undermine its growth. The New Russian School began with Cesar Cui, Mily Balakirew, Nicholas Rimsky-Korsakow, Modeste Moussorgsky and Alexander Borodin. With the exception of Balakirew not one of these enthusiasts made music the main object of his life. Cui and Moussorgsky were military officers and Rimsky-Korsakow joined the Naval Academy in 1856. Borodin was a scientist. He had become a student at the Academy of Medicine and Surgery in St. Petersburg before his sixteenth year; and although he took a medical degree, and had even, in 1856, been appointed surgeon at one of the military hospitals, he eventually gave up the practice of medicine to devote himself to experimental chemistry upon which he lectured in the Academy until his death in 1887.

His love of music, had with Borodin, kept pace with enthusiasm for science. His scientific training had begun when he was twelve years old, and at that time, too, Borodin took lessons on the violoncello and the flute. The following year he composed a concerto for flute and piano and various other pieces; but although the young composer's gifts received continuous, if somewhat desultory development, it was not until 1862 that his musical training was systematically undertaken by Mily Balakirew. "Our relations," wrote the latter to the Russian critic Stassow, "had important results for Borodin. He had, until this time, considered himself to be an amateur, and he did not put much faith in the importance of his compositions. I was the first to reproach him with this indifference, and he began to work enthusiastically upon his symphony in E flat."

Borodin spent five years upon this work, and that it reflected the success with which his studies had been pursued may well be believed; for in 1880 Liszt wrote to Borodin concerning the first symphony, "I am very remiss in telling you what you know better than I do, that the instrumentation of your renowned symphony in E flat is written by a master hand." The second symphony, in B minor, was the product of a later date and more matured experience. Begun in 1871 this work had been preceded by part of two operas, "La Fiancee du Czar" and "Prince Igor," a large number of songs, a portion of the last act of the ballet, "Mlada," and several smaller pieces. The first movement of the symphony was finished at the beginning of the winter of 1871, the remainder of the work being interrupted by "Prince Igor" and "Mlada."

Borodin would appear to have completed the entire work by 1876, and the Russian Musical Society had decided to perform it at one of their concerts that season. Upon the application of the Society for the

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score of the symphony Borodin discovered that the first movement and finale were nowhere to be found. At this critical moment he fell ill, but sitting up in bed he rescored the missing parts in pencil. The symphony received its first performance on February 2, 1877, in the Rittersaal, St. Petersburg, Naprawnik being the conductor. The success of the work was not, on this occasion, of dazzling brilliancy. In the summer of that year Borodin made a tour of the various university towns of Germany and at the beginning of July he visited Liszt at Weimar. The illustrious pianist-composer had always taken a real and fervent interest in Russian music and he was particularly attracted by that of Borodin.

They played the symphonies arranged as duets for piano, and Liszt was full of enthusiasm for the second symphony. "It is perfectly logical in construction," he said to Borodin. "It is vain to say that there is nothing new under the sun; this is quite new. You would not find this, or this, in any other composer," the master pointed to a number of passages. "Yesterday a German came to call upon me and brought his third symphony. Showing him your work I said, 'We Germans are still a long way from this.' "

The admiration expressed by Liszt found echo in the enthusiasm evoked by Borodin's symphony in various continental cities, particularly in Belgium. "The ovations that have been paid me," wrote the composer to his wife, "surpass, according to what I am told in Brussels, anything which has happened before at the performance of a symphony."

Borodin completed the composition of a third symphony and had already made sketches for it. This work, however, was destined to remain a fragment;* for while attending a masked ball in St. Petersburg on February 14, 1887, the scientist-composer fell dead of a ruptured aneurism.

While the score of the second symphony contains no indication that the music was intended to portray a program it is, nevertheless, a fact that Borodin composed his symphony with certain pictures in his mind. "Borodin himself," wrote Stassow in 1883, "has often told me that in the *adagio* he intended to recall the songs of the old Slavonic *bayans* (troubadours): in the first movement the assembling of the old Russian princes, and in the finale, the banquets of the heroes, to the tones of the guzla and bamboo flutes, amid the enthusiasm of the people."

The instrumentation of the B minor symphony calls for an orchestra of three flutes and a piccolo, two oboes, an English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, a harp, three kettledrums, triangle, tambourine, bass drum, cymbals and the usual stringed instruments.

The first movement (*Allegro,* B minor, 2-2 time) opens at once with a subject of vigorous, almost brutal, energy given out by the strings in unison, the bassoons and horns reinforcing every alternate measure. This theme is, so to speak, the motto of the whole first movement, and is heard in some form or other in every section of it. After ten measures

*Two movements of this symphony were later scored by Alexander Glazounow, who with the help of the few sketches that existed, orchestrated the fragments from memory.

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of this subject have been presented another division (*Animato assai*) is announced by the woodwind. These two contrasted ideas alternate, and eventually lead into the second subject (*Poco Meno Mosso,* 3-2 time), the expressive melody being first brought forward in the violoncellos and later by the woodwind. The second subject is short; after sixteen measures have been presented the forceful first theme is heard again by the full orchestra and the Development section of the movement has begun. Later the time changes from 2-2 to 3-2 but the "motto" theme is still uppermost, although there is also associated with it a development of the first measure of the second subject. After a lengthy working out of this material a pedal point (notice here the inexorable rhythm of the drum) leads to the Recapitulation, *fortissimo.* The subjects are presented with certain modifications as to length and instrumentation but are otherwise easily recognizable. A coda (*Animato assai*) is built on the "motto" theme, which, insistent on having the last word, finally brings the movement to a vigorous conclusion.

The second movement, a Scherzo (*Prestissimo,* F major, 1-1 time), has its subject preceded by a few introductory measures, in which the iterated notes of the first and second horn foreshadow the frolicsome spirit of the whole. The bustling principal theme is soon followed by a new idea presented in a syncopated unison by all the strings. This alternates with the first theme until the trio (*Allegretto*) is reached. Here the time changes to 6-4 and an artless melody appears in the oboe to be repeated by the clarinet, a triangle and harp striking in on each alternate half of every measure. The remainder of the trio is occupied with the working out of this material, following which the entire first part of the movement is repeated without change, a coda bringing the movement to a *pianissimo* conclusion.

The third movement (*Andante,* D flat major, 4-4 time) opens with four introductory measures in which a solo clarinet to the accompaniment of a harp calls the listener to attention. Immediately there is heard the plaintive melody in which a horn breathes forth the song of the old Slavonic troubadours. The first two measures of this theme are given important development in the course of the movement. Soon there is a tremolo in the strings (*Poco animato*), and a modification of the opening melody is heard in different woodwind instruments and the horns. Following this comes a change of mood (*Poco piu animato,* 3-4 time) and a new idea is presented in the strings with a curious chromatic progression in the bass which is afterwards re-echoed in different divisions of the harmony. After a climax has been reached the opening theme returns, given out by the strings, and the movement ends with the little solo for the clarinet with which it had begun.

The finale (*Allegro,* B major, 3-4 time) follows without pause. This movement is written in sonata form, its principal subject being preceded by an introduction seventeen measures long in which the rhythmical character is foreshadowed in the strings. The theme enters (*forte*) in the full orchestra, being written in 5-4 time, a time peculiar to many Russian folksongs. This having been heard at some length the second subject,

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of the

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IT is proper for our friends to know that the greater part of the expenses of the whole season of the San Francisco Symphony Orchestra are borne by voluntary contributions through membership in the Musical Association of San Francisco. The money derived from seats pays much less than half the expenses. The Symphony Orchestra here is distinctly a community matter, to be supported by the community liberally in order to succeed. Music of the highest class never pays its own way; in this respect it is like any other form of higher education.

The Board of Governors of the Musical Association wishes to take this means of acknowledging, first, the support of those friends of the Symphony who by their frequent attendance at the concerts give evidence of their appreciation of the artists and Conductor, and secondly, to let them know who are the Members of the Association whose guarantees make it possible to maintain this Orchestra.

To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

Those who enjoy the music or realize its benefits to the people, and who feel they can afford it, will forward the interests they have at heart in these respects by joining the Association.

This is the first year of the new series of concerts intended to cover a five-year period, and we bespeak your encouragement, your help and your attendance. We wish your aid directly in putting the

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We hope and believe the character and standard of the concerts justify these suggestions in which we rely on the friendly good will and judgment of the reader. Requests for membership application forms addressed to 453 Phelan Building, San Francisco, will receive immediate attention.

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Vice President.

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This form **when filled in** and signed **with name and address** may be mailed to Mr. John D. McKee, President Mercantile National Bank, San Francisco, who is the Treasurer of the Musical Association.

San Francisco, ..., 1917

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PROGRAM

1. BRAHMS ..... Symphony No. 1
   Un poco sostenuto-Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio-Piu andante-Allegro non troppo ma con brio
2. STRAUSS ..... Death and Transfiguration
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Sunday Afternoon, March 4, 1917, at 2:30 o'clock

CORT THEATRE

Soloist, LOUIS PERSINGER

PROGRAM

1. BEETHOVEN.....Overture, "Leonore," No. 3

2. BRAHMS.....Violin Concerto in D Major, Opus 77

   I. Allegro non troppo
   II. Adagio
   III. Allegro giocoso, ma non troppo vivace

   LOUIS PERSINGER

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.....Symphony No. 2, "New England," B Flat in Minor, Op. 33

   I. Lento maestoso-Allegro appassionato
   II. Larghetto mistarioso-Andante Pastorale
   III. Lento ma non troppo-Moderato molto
   IV. Allegro con fuoco

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March 2 and 4

LOUIS PERSINGER, who will be the soloist at the next pair of symphony concerts, March 2nd and 4th, needs no introduction to San Francisco symphony audiences, as his appearances with the orchestra last season, when he gave a notably beautiful interpretation of the Beethoven violin concerto, and in 1913, when he performed the Lalo concerto, won the distinguished artist a lasting place in symphony patrons' affections.

Previous to his first American tour, during the season of 1912-13, Persinger had won an enviable reputation abroad and was known in Berlin, London, Brussels, Copenhagen, etc., as one of the most gifted among the younger generation of virtuosi. Dr. Otto Neitzel, the famous critic of the Cologne Gazette, stood boldly forth and called him "a new Ysaye," while Robin H. Legge, in the London Daily Telegraph, went so far as to say that "not since Sarasate" had London heard such violin playing.

Persinger's American tour was one succession of artistic triumphs, and his appearances with the New York Philharmonic, Metropolitan Opera House Orchestra, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, and in recitals throughout the country served to place the young artist among the elect of his confrères who had been heard in this country.

At his coming appearances with the San Francisco Symphony Orchestra Mr. Persinger will play the noble Brahms concerto, one of the most monumental and profoundly beautiful works ever conceived in this form.

a less boisterous melody, is given out by the clarinet, followed by the flute and oboe, with a piquant accompaniment in the harp and strings.

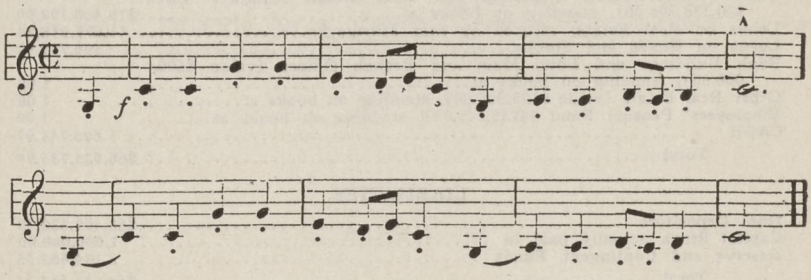
The Development is devoted first to a working out of the principal theme commencing (*Lento*) in the three trombones and tuba, this being followed by a lively presentation of it in the strings and woodwind. Succeeding this is a development of the second subject, first, in a vigorous fashion in all the strings, and later in the full orchestra. The Recapitulation is preceded by the same introductory material that had ushered in the opening portion of the movement.

VARIATIONS AND DOUBLE FUGUE ON A MERRY THEME, OPUS 30

Georg Schumann
Born Oct. 25, 1866, at Konigstein

THE work received its first performance in Berlin, February 10, 1902, upon which occasion the composer was also the conductor. The Variations were published the same year. The composition is scored for two flutes, piccolo, two oboes, two clarinets, three bassoons and one double-basssoon, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, side-drum, bass drum, cymbals, harp, and strings. The whole piece is written in a jocular mood, and the frequent employment of the word "burlesk" as an indication to the players and the conductor of the score, is also a suggestion as to the spirit in which the composition should be listened to.

Allegro Moderato, C major, 2-2 time. After four introductory measures in the wind instruments, with a sweeping *glissando* in the harp, the theme is announced in the first violins. In order to lend greater facility to its recognition in the transformations which it undergoes eight measures of the theme are quoted. They are announced by the first violins.



Var. I. This begins in the bassoons. The wind instruments have the most prominent part all through the variation.

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Var. II. Constructed throughout on an organ point of three repeated notes in the basses and kettledrums.

Var. III. (*Presto.*) Staccato passages for the woodwind are the principal feature of this variation. There is a *pizzicato* accompaniment in the strings, with occasional notes by the harp and a triangle.

Var. IV. (*Allegro.*) The theme is transformed by the moving figure first put forward by the basses, to be taken up by the other strings, one by one, and later by the wind instruments. In the latter half of the variation there is an organ point of two constantly repeated notes in the 'cellos and double basses.

Var. V. (*Allegro assai con moto.*) The principal feature is the light, staccato figure tossed to and fro between the wind and strings.

Var. VI. (*Moderato capriccioso con brio.*) The key changes from C major, in which the variations have hitherto been written, to E major. A short motive of three notes played at the outset by the violins, with an incisive chord on the last beat of the measure, is the basis of the variation.

Var. VII. *Marcia funebra con burlesca.* (*Adagio ma non troppo,* C major, 4-4 time.) A muffled kettledrum announces the rhythmical figure which is an important and characteristic feature of the variation. The horns, double bassoon and tuba bring forward the theme *pianissimo.* There is a *crescendo* leading to a sonorous climax, and the music thereafter dies away in a *diminuendo.*

Var. VIII. (*Allegro agitato con furioso.*) The passages of diminished seventh chords with which the variation begins in the woodwind are the basis of the whole variation.

Var. IX. (*Allegro con grazia,* 6-8 time.) The key changes to F sharp major. There is a graceful figure in the flute and clarinet accompanied by the harp, with little interpolations of violin solos.

Double Fugue. (*Allegro con fuco,* C minor, 2-4 time.) The first theme appears in the basses. Twenty-three bars later the second theme enters with the third and fourth horn over the working of the first subject in the strings. After elaborate fugal development the customary organ point appears toward the close, and upon which a continuous *crescendo* is built up. There are many suggestions of the theme of the variations which struggle for a hearing. Finally it is shouted out by the brass shortly before the conclusion of the work.

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LOVE SCENE FROM "FEUERSNOT," OPUS 50

Richard Strauss
Born June 11, 1864, at Munich

"FEUERSNOT," produced in 1901 (November 21) at Dresden under the direction of Schuch, was the second of Strauss' operas. The libretto of the first—"Guntram"—the composer wrote for and by himself; but that of "Feuersnot" was constructed by Ernst von Wolzogen, although the plan of the work was given him by Strauss.

The idea of the music drama was taken from an old Netherlandish legend, "Das erlöschene Feuer zu Audenaerde," but certain alterations in it were made by Strauss and his librettist.

The action of the opera (which is one act) takes place in the Sentlingergasse at Munich, the time being mid-summer in the "fabelhafter Unzeit" (legendary no time). The hero of the play—Kunrad—is a mysterious individual who lives in solitude and of whom little is known. In the streets outside his dwelling the children are gathering wood from various householders; for it is the custom on mid-summer eve to build bonfires over which lovers leap. The Burgermeister, Ortolf Sentlinger, has given a generous basketful of wood, and his lovely daughter, Diemut, has come out, too, and fed the children dainties. The wood gatherers have knocked loud and long at the door of Kunrad's house, but the solitary inmate is poring over his books, dreaming. At length he hears the noise, and appears at the threshold. The children tell him the object of their festival, and Kunrad awakes to the world and its enjoyments. He will renounce his solitary life; he will give up the musty books and become a human being like his neighbors. The children are told to help themselves to as much wood as they can carry, and Kunrad even assists them by tearing off the rotting shutters from his house. Soon his eye falls on the lovely Diemut. Kunrad gazes long at her in admiration, and suddenly he inaugurates his return to human things by kissing her on the mouth. There is much scandalized astonishment among the worthy burghers, but soon they and the children move off toward the city gate where the fire is to be kindled. Meanwhile, Diemut goes into her father's house raging over the affront that has been offered her. She seats herself on the balcony of her room and nurses vengeance. From the street below Kunrad perceives the girl, and passion forces him to declare his love. He urges Diemut to permit him to come up to her. It has grown dark, but as Diemut looks over the balcony she sees the basket in which the wood has been let down. Here is vengeance at her hand. She calls to Kunrad to get into the basket and he will be drawn up to the balcony. The young man does as he is bid, and Diemut pulls at the rope. When Kunrad has been raised high in the air the girl pretends that she can pull no further, and the basket with its occupant is left dangling midway between the window and the street. Diemut's companions on the road below now break forth into mocking laughter; a crowd gathers and it, too, derides the hapless Kunrad. But the young student has command of magic

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powers. He has been duped, and he is angry. Calling upon magic aid Kunrad weaves a spell, and every light and fire in town goes out. Meanwhile, he climbs up the rope to the balcony, and from this place harangues the crowd which, bewildered and frightened by the darkness, has flocked into the street before the house.* Kunrad tells them that the extinguishment of the fires is the punishment which Diemut's conduct has brought upon herself and on the people. Only by her penance can the fires flame forth again. Diemut has secretly loved the young man, and, as he speaks, the anger dies out of her heart, and she appears on the balcony and draws him into the room. It is at this point that the love scene played by the orchestra begins. The town is covered by a pall of darkness; only from the window of Diemut's room there glimmers a flickering light. The music begins slowly and tranquilly, but as it progresses the accents of longing become more passionate. The passion becomes gradually more and more intense, and when the climax is reached every fire and light in the town bursts forth into simultaneous flame. For a moment voices of the lovers are heard, and there is exultant rejoicing from the citizens who have been released from the spell of the darkness. As the children dance gayly in their joy the curtain comes down.

*A curious example of Strauss' practice of mingling his own personality with his creative work occurs during the progress of this scene. During his artistic labors at Munich the composer of "Feuersnot" had not escaped the enmity and malice of many of his colleagues, and of those who were in positions of authority in the town. From the mouth of Kunrad he reviles those who set themselves up against him. He tells them of the great master Reichardt (Richard Wagner, to-wit) who lived in and brought great honor upon the town and who had been treated to envy, hatred, malice and all uncharitableness. He, himself, had been called to be the successor of the master, and had been made to bear the burdens he had borne.

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FRIDAY EVENING, FEBRUARY 23, 1917

8:15 O'CLOCK

Soloist, HORACE BRITT

PROGRAM

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68
   Un poco sostenuto—Allegro
   Andante sostenuto
   Un poco allegretto e grazioso
   Adagio—Piu andante—Allegro non troppo ma con brio

(Intermission)

2. STRAUSS....Tone Poem, "Death and Transfiguration"

3. BRUCH ..... "Kol Nidrei"
   (For Violoncello with Orchestra)
   MR. BRITT

4. BEETHOVEN.....Overture, "Leonore," No. 3

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3. Waldweben Siegfried
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5. Overture to "Die Meistersinger von Nürnberg"
6. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
7. Overture, "Tannhauser"

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PROGRAM NOTES

SYMPHONY IN C MINOR, NO. 1, OPUS 68

Johannes Brahms
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

THIS symphony was first produced in 1876 at Carlsruhe.

The main movement is preceded by an Introduction (*Un poco Sostenuto,* C minor, 6-8 time), the principal subject of which does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started. This is worked over at considerable length, and the second theme makes its appearance in the woodwind in E flat major.

The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a *coda,* based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto,* E major, 3-4 time.) The theme opens in the strings. Sixteen measures after it has begun the woodwind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no *scherzo,* but in its place a movement (*Un poco allegretto e grazioso,* A flat major, 2-4 time) "which," according to Grove, "is not a *Scherzo* so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins.

Following this comes a new figure in the woodwind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a *Trio,* although not so named on the score) brings forward a contrasting theme in B major, 6-8 time.

The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio,* C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante,* C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio,* C major, 4-4 time) begins with the principal subject in the first violins.

The principal theme is followed by considerable development, in

which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano,* by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction.

There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodical material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro,* 2-2 time) with a *coda* in which a new idea is announced by the strings.

"DEATH AND TRANSFIGURATION" TONE-POEM, OPUS 24,

Richard Strauss

Born June 11, 1864, at Munich

THIS is the third of a series of tone-poems contributed by Strauss to the literature of the symphonic art. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward. The following is a paraphrase of the poem made by Mr. W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back, tired of battle, sleepless as in fever-frenzy the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. That which he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it

never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world."

Pope's ode, "The Dying Christian to His Soul," may be quoted as a spiritual interpretation of this music.

Vital spark of heav'nly flame!
Quit, oh quit this mortal frame;
Trembling, hoping, ling'ring, flying;
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life.

Hark! they whisper; Angels say,
Sister Spirit, come away.
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my Soul, can this be death?

The world recedes; it disappears!
Heav'n opens on my eyes! my ears
With sounds seraphic ring:
Lend, lend your wings! I mount! I fly!
O Grave! where is thy Victory?
O Death! where is thy Sting?

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also

gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

"KOL NIDREI," FOR VIOLONCELLO AND ORCHESTRA, OPUS 47

Max Bruch

Born Jan. 6, 1838, at Cologne

THE Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Cath-

olic song term a "Pneuma" or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again,—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, Opus 131, period 6, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

OVERTURE, "LEONORE," NO. 3, OPUS 72

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

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1916—SIXTH SEASON—1917

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SUNDAY AFTERNOON, FEBRUARY 25, 1917, 2:30 O'CLOCK

PROGRAM

1. Music to "MIDSUMMER NIGHT'S DREAM"...*Mendelssohn*
   a. Overture
   b. Notturno
   c. Scherzo
   d. Wedding-March

2. Trio in "C," OP. 87.....*Beethoven*
   (For Two Oboes and English Horn)
   (Messrs. Addimando, Lombardi and Schipilliti)

3. Impressions from Shakespeare, "MACBETH".....
   .....*Walter Handel Thorley*
   Conducted by Composer

INTERMISSION

4. Music from "SAMSON AND DELILAH".....*Saint-Saëns*
   a. Dance of the Priestesses of Dagon
   b. Bacchanale

5. Rhapsody for Orchestra, "ESPANA".*Emmanuel Chabrier*

A. W. WIDENHAM, Secretary-Manager
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:: PROGRAM NOTE ::

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM"

Felix Mendelssohn-Bartholdy
Born Feb. 8, 1809, at Hamburg
Died Nov. 4, 1847, at Leipsic

THIS beautiful work—one of the most striking examples of precocious composition on record, is (from a chronological standpoint) quite distinct from the incidental music which Mendelssohn afterward wrote for Shakespeare's famous play.

The overture opens in E major with four prolonged chords for the woodwinds, followed immediately by a soft E minor chord for the violins and violas. This is superseded by the dainty "fairy music," which constitutes the principal theme—announced by the divided violins, the violas contributing occasional *pizzicato* tones. After a prolonged development of this theme and its tributary material the melodious second theme appears in B major, being announced by the woodwinds and then taken up by the strings and gradually expanding into broader instrumentation. As the movement proceeds several picturesque features come into notice—the "Bergomask Dance" from the fifth act of the play, the comical braying of the donkey, and a figure which Mendelssohn called his "Schoenhauser fly"—a rapidly descending scale-passage for the violoncellos (each tone quickly repeated), suggested by the buzzing of a large fly in the Schoenhauser garden. The development proper—drawn mainly from the first theme, is followed by the orthodox recapitulation of the first part, and, after a short *coda,* the overture closes with four sustained chords like those with which it began.

Notturno. This is the Entr-acte between Acts II and III of the play, and is written in E major, 3-4 time.

Scherzo. (*Allegro vivace,* G minor, 3-8 time.) The first and second acts are separated by this sparkling movement. The piece is constructed on two subjects—that put forth at the outset by the woodwind, and another, in E flat, played later by the strings in unison.

Wedding-March. This is heard after the conclusion of the fourth act of the play. After some trumpet calls the theme is announced (*Allegro vivace,* C major, 4-4 time) by the whole orchestra. There is a second section in G major, a return to the first, and a new idea in F major is then introduced in the expressive melody heard in the first violins. The theme returns and there is a brilliant *coda.*

TRIO IN "C," OP. 87, FOR TWO OBOES AND ENGLISH HORN

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

(Messrs. Addimando, Lombardi and Schipilliti)

THIS trio was first played in a symphony concert at a Beethoven Festival, which Mr. Walter Damrosch gave several years ago. Mr. C. Addimando, who now plays first oboe in the San Francisco Symphony Orchestra, was playing first oboe at the time, while Mr. Labate, now with the Minneapolis Orchestra, played second oboe, and Mr. Tabuteau, first oboeist of the Exposition Orchestra last year, played English horn. It may be interesting to know what Mr. H. E. Krehbiel, Dean of the New York Musical Critics, said in the *New York Tribune* at the time:

"The two movements from the Trio in C for two oboes and an English horn, Op. 87, the most unfamiliar number on the list, was played by Messrs. Addimando, Labate and Tabuteau with such exquisite perfection that it marked the climax of the afternoon's delights, notwithstanding that there was scarcely a moment from the beginning to the end of the entertainment in which the hearts of the audience were not warmed."

Ninth "POP" Concert

BY THE

San Francisco Symphony Orchestra

SUNDAY, MARCH 11

CORT THEATRE, 2:30 P. M.

PROGRAM

1. SCHUBERT ..... Unfinished Symphony
2. WEBER ..... Euryanthe Overture
3. GLINKA ..... Kamarinskaja
4. BERLIOZ ..... Damnation of Faust
   a. Minuete des Follets
   b. Danse des Sylphs
   c. Marche Hongroise
5. STRAUSS ..... Blue Danube Valse

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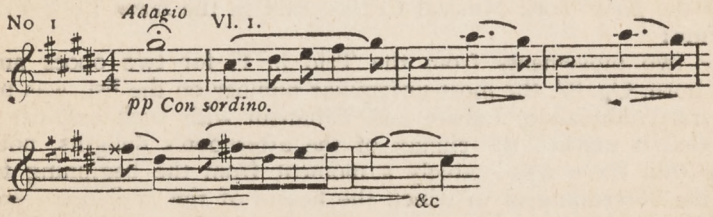
PROGRAM NOTES :: By Walter Handel Thorley

IMPRESSIONS FROM SHAKESPEARE, "MACBETH"

Walter Handel Thorley

(Conducted by the Composer)

THIS work may be regarded as belonging to the order of what is now universally known as symphonic poems, though it is more developed and symphonic in character than is usually exacted from an assumption of this title. It opens (C sharp minor) with an *Adagio,* in which the strings are muted, the principal theme being announced by the first violins thus:



and intended to impress on the imagination an atmosphere mysterious and sinister, such as surrounded the castle of the usurper.

After this has been extended, there is heard a short theme typical of murder, given to the brass—



Then an imitative passage formed from No. 1 leading to the reappearance of this, with a new counter-subject for first violins. A part of No. 2 ends the movement, merging at once into the following *Allegro,* which begins thus—

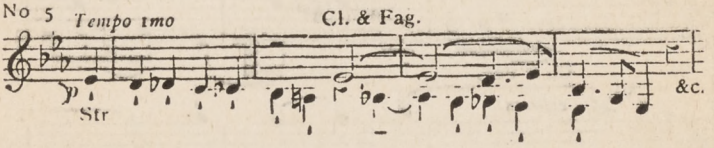


But this soon gives place to other short phrases, the whole by its restless tonality and broken phrases, corresponding to the wild and irresolute character of Macbeth, and the scenes of violence and carnage

to which he is accustomed. A passage in which the first violins, oboe, and horn play a prominent part, and the harp is first heard, then leads to the second subject,

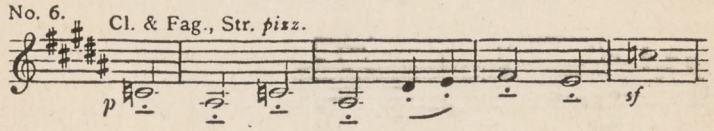


a portrayal of the character of Lady Macbeth. In the key of E flat, it is first given to the clarinet, afterwards to the horn. Then, in the same key, the following occurs—



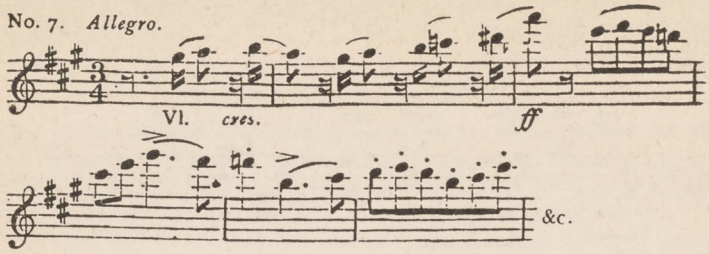
suggestive of mental agitation and "dire thought." Though commencing *piano*, it is of a stormy nature, and interwoven with it is a phrase derived from the "murder theme" (No. 2). A *crescendo* leads to the key of B major, in which there is a treatment of the first subject of the *Allegro*, and a climax is then attained, which ends the first part.

In the middle section we come to the part the witches play in the tragedy—



This needs no explanation, and it will be noted that Nos. 2 and 3 are reverted to at the end.

A movement of festivity in the conventional 3-4 time now follows:



In the course of this there is a canon for the wind, a broad subject for the first violins appearing at the same time—



The climax to this movement is broken in upon by a *tremolo* of the violins, which, divided into four parts, and with two flutes added (the whole *piannissimo*), transforms the murder theme. This stands for the apparition of the ghost of Banquo.

And now the original key of the *Allegro* is returned to, in which,

however, the first theme does not again appear, but in its place the second (No. 4), this time curtailed and with more agitation and tragic force (oboe and horn).

The reminiscence of No. 2 in the English horn and bass-clarinet will be noted.

To this succeeds, as before, No. 5, in a changed form and adhering to the key. After its climax there is important work for the brass, ending with a pause.

An appendix now follows, *Tempo Io ma un poco animato,* which may be regarded as a condensing and intensifying of all that has gone before. Former themes are presented in quick review with new treatment, and the work ends in a manner in keeping with the subject, "Mit Sturm und Drang."

MUSIC FROM "SAMSON AND DELILAH"

Saint-Saëns
Born Oct. 9, 1835, at Paris

a. Dance of the Priestesses of Dagon.
b. The Bacchanale.

THE Dance of the Priestesses of Dagon (although seldom played in concert), is a very dainty and graceful dance number which occurs in the first act of the opera.

The Bacchanale is from the third and last act of the opera (Scene II—the interior of the Temple of Dagon). Samson has succumbed to Delilah's allurements only to be betrayed by her, the rising of the curtain revealing him a captive grinding at a mill in the prison of Gaza—sightless and shorn of his hair, and loaded with chains. As he laments over his downfall he hears the voices of his fellow-prisoners reproaching him for his weakness. Presently the scene shifts to the Temple of Dagon, whither the Philistines have congregated to celebrate their triumph. It is here that this "Danse Bacchanale" (or "Ballet," as it is named in the score) takes place.

The movement opens with a short preludiary recitative for the solo oboe, following which (after a short pause) the dance begins (in D minor, *Allegro moderato* and 2-4 time)—to be worked up after the manner of its kind from sundry thematic materials which require no pointing-out. Agreeable contrast is supplied by a trio-like intermediary section (in C major and 4-4 time) running on the languorous tune introduced by the violins and violas—following the conclusion of which the opening movement is resumed, to develop quickly into a wild tumult.

RHAPSODY FOR ORCHESTRA, "ESPANA"

Alexis Emmanuel Chabrier
Born Jan. 18, 1842, at Ambert, Puy de Dome, France
Died Sept. 13, 1894, at Paris

THIS brilliant selection was played for the first time at the Chateau d'Eau, Paris, on the afternoon of Sunday, November 4, 1883, under the direction of Charles Lamoureaux (1834-'99), to whom the score is dedicated. It met with an immediate and pronounced success, being repeated several times "by request" before the close of the same season. As its title indicates, the work is altogether free in point of both form and treatment—an elaborate fantasia on certain popular Spanish dance-tunes, chiefly of the Jota and Malagueña genres.

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Sunday Afternoon, March 4, 1917, at 2:30 o'clock

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PROGRAM

1. BEETHOVEN.....Overture, "Leonore," No. 3
2. BRAHMS.....Violin Concerto in D Major, Opus 77

LOUIS PERSINGER

(INTERMISSION)

3. EDGAR STILLMAN KELLEY.....Symphony No. 2, "New England," in B Flat Minor, Op. 33

(First time in San Francisco)

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Soloist, LOUIS PERSINGER

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2. BRAHMS.....Violin Concerto in D Major, Opus 77

   I. Allegro non troppo
   II. Adagio
   III. Allegro giocoso, ma non troppo vivace

   LOUIS PERSINGER

(INTERMISSION)

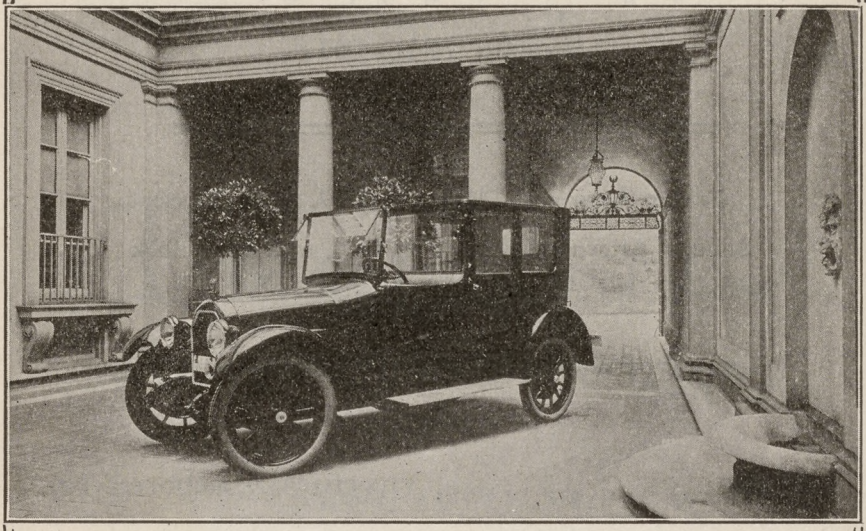
3. EDGAR STILLMAN KELLEY.....Symphony No. 2 "New England," in B Flat Minor, Op. 33

   I. Lento maestoso—Allegro appassionato
   II. Larghetto mistarioso—Andante Pastorale
   III. Lento ma non troppo—Moderato molto
   IV. Allegro con fuoco

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OVERTURE, "LEONORE," NO. 3, OPUS 72

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing

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passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

CONCERTO FOR VIOLIN, D MAJOR, OPUS 77

Johannes Brahms
Born May 7, 1833, at Hamburg
Died April 3, 1897, at Vienna

THE composition of his violon concerto was begun by Brahms in the summer of 1878 at Pörtschach and finished late in the autumn of the same year. The German master worked upon the creation of his violin and piano sonata in G major (Opus 78) during the same period. It would seem that Brahms was not altogether satisfied with his concerto, for he wrote December 15, 1878, from Vienna to Elisabet von Herzogenberg: "Joachim is coming here and I shall have a chance of trying the concerto through with him and deciding for or against a public performance." Joachim, it may be mentioned, had more to do with the concerto than the mere rehearsing of it with Brahms. He it was who supplied the bowing indications and the fingering, which stand in the published work; moreover he furnished a *cadenza*.

It was finally decided to bring out the concerto at Leipzig with Joachim as the soloist. Brahms arrived at Leipzig December 30, in order to rehearse the work which came to its first performance at the Gewandhaus on New Year's Day, 1879.*

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. (*Allegro non troppo,* D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven and contemporaries less famous than they.† The first exposition for orchestra begins, without any introduction, with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over *fortissimo* in the full orchestra, the second subject, in the

*In his life of Joachim, Andreas Moser declares that the first production of the concerto was given at one of the Hochschule concerts in Berlin—he gives no date—with Joachim as soloist and with the accompaniment played by the school orchestra. He declared also that much of Brahms' scoring of the D minor concerto for piano and orchestra was revised by the violinist, his numerous corrections still standing on the manuscript score.

†In earlier concertos it was the custom to employ two expositions—the first for the orchestra, the second for the solo instrument. In the nature of things these expositions, while they most frequently employed the same thematic material, presented it in different fashion—the exposition for the solo instrument having been, as one might expect, more brilliant and often considerably longer than the first. Mendelssohn, in his two concertos for piano and in his violin concerto, dispensed with the first orchestral exposition and began, either with a short introduction for the orchestra or at once with the solo instrument. This plan has been followed by most modern composers (Schumann, Rubinstein, Grieg, etc.), and it is now uncommon to find—as in the case of the violin concerto by Brahms—a concerto movement constructed according to the old design. There are, however, a number of concertos (Liszt, Saint-Saens, Bruch, etc.), which do not, for their first movement, employ the sonata form at all.

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same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure *forte,* in the strings. After the strings have played a vigorous passage in 16th notes the solo violin enters with a lengthy section—composed principally of passage work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage work playing around it in the solo instrument. The second, *marcato,* section now is taken up by the violin. Development follows, this—as customary in older concertos, being introduced in an orchestral *tutti.* The Recapitulation (Principal subject) is also announced by the orchestra *ff.* The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage work as in the exposition. The second section of the theme is played by the violin in D minor. A short *tutti* precedes the *cadenza* for the solo instrument. The *coda,* which follows it, begins with the material of the principal subject.

II. (*Adagio,* F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the woodwind, two horns and the usual strings being employed. It opens with a subject in the woodwind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace,* D major, 2-4 time.) The principal theme is announced at once by the solo violin and it is taken up *ff* by the orchestra. A transitional passage leads to the second subject given out, *energicamente,* by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin and is, in its turn, succeeded by further development of the principal subject. A short *cadenza* for the solo instrument leads into the *coda,* in which the first subject is further insisted upon, now in quicker tempo and somewhat rhythmically changed.

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The Board of Governors of the Musical Association wishes to take this means of acknowledging, first, the support of those friends of the Symphony who by their frequent attendance at the concerts give evidence of their appreciation of the artists and Conductor, and secondly, to let them know who are the Members of the Association whose guarantees make it possible to maintain this Orchestra.

To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

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Symphony Orchestra on a basis of permanent endowment as a feature of the growth and high standards of this City and its environs; enabling us also to obtain the use of a larger home for evening concerts and other popular features in the course of our progress.

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This form **when filled in** and signed **with name and address** may be mailed to Mr. John D. McKee, President Mercantile National Bank of San Francisco, who is the Treasurer of the Musical Association.

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Crocker, Mary Ives
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Levison, J. B.
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Meyer, J. Henry
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Sloss, Joseph
Stern, Sigmund
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Whitman, Mrs. Malcolm
Whittell, George
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Worden, Clinton E.
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RECENT PRESS CRITICISMS

ERNEST HOPKINS—**San Francisco Bulletin:**
"Pettis played a piano group in which the Chopin Scherzo was given a particularly fine rendition."

REDFERN MASON—**San Francisco Examiner:**
"Ashley Pettis is a man who in the words of Carlyle 'has found his work.' Music is not a mere matter of sounds to him.
"I think it is the spirit of God making itself manifest in tone."
Dec. 3, 1916: "Pettis played Bach's 'Chromatic Fantasia and Fugue' and played it with a sort of bardic rapture."

ALFRED METZGER—**Pacific Coast Musical Review:**
"Pettis, with a seriousness worthy of the deepest respect, played piano solos, accompaniments and ensemble passages with a depth of artistry and a conscientiousness of execution that merited the enthusiasm aroused by his work."

ANNA CORA WINCHELL—**San Francisco Chronicle:**
"Pettis, whose conscientious piano work does not alter the fact that he is romantic in tendency and free in technique, showed himself able both as soloist and accompanist."

MR. MASON said of the following program in the San Francisco Examiner of August 8, 1915:
"Do you want to see a really catholic piano program? Here is one played by Ashley Pettis a week or so ago—
"(a) Prelude and Chromatic Fantasie, (c) My Heart Ever Faithful (Lavignac), Bach; Moonlight Sonata, Op. 27, No. 2, Beethoven; Rhapsodie, G Minor, Brahms; Des Abends, Aufschwung, Grillen, Schumann; Revolutionary Etude, Scherzo B Flat Minor, Chopin; Hark, Hark the Lark, Schubert-Liszt; If I Were a Bird, Henselt; Prelude, Rachmaninoff; Prelude, de Grassi; Sonata, Ravel; Soloejg's Song, Grieg; Chant d'Amour, Paderewski; En Bateau, Debussy; Etude for L. H., Josef Hofmann; Lotos Land, Cyril Scott; Intermezzo in Octaves, Leschetizky; Mirage, Pettis; A. D. 1620, MacDowell; Polonaise, E Major, Liszt."

ALFRED METZGER in the Musical Review said of the same program:
"This is surely one of the most varied and exhaustive programs ever presented here."

The San Francisco Symphony Orchestra

ANNOUNCEMENT

Eleventh Pair of Symphony Concerts

Friday Afternoon, March 16, 1917, at 3 o'clock

Sunday Afternoon, March 18, at 2:30 o'clock

CORT THEATRE

Soloist, MR. HORACE BRITT

PROGRAM

1. GLUCK..... Overture, "Ephigenie"
2. MOZART..... "Jupiter" Symphony

(INTERMISSION)

3. ARTHUR FOOTE....Four Character Pieces after Rubaiyat of Omar Khayyam, Opus 48
4. SAINT-SAENS..Concerto for Violoncello, A Minor, Op. 33

MR. HORACE BRITT

5. WEBER.....Overture to "Oberon"

Tickets on sale beginning Monday at box offices of Sherman, Clay & Co, hours 9 to 1 and 2 to 5; and at Cort Theatre from 9 a. m. on days of Concerts.

HORACE BRITT

VIOLONCELLIST

Will be Soloist at the 11th PAIR OF SYMPHONIES March 16 and 18

HORACE BRITT, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be the soloist of the eleventh pair of symphonies, scheduled for Friday afternoon, March 16, and Sunday afternoon, March 18, at the Cort Theatre.

It was his beautiful performance of Saint-Saëns' Concerto in A minor, under the direction of the illustrious composer himself, at one of the Festival concerts at the Panama-Pacific International Exposition, that first endeared him to San Francisco music-lovers. Appropriately, it is this composition that he will render at the eleventh pair of symphonies.

Mr. Britt has an international reputation as soloist and orchestral player, and the leading musical critics on both sides of the Atlantic have praised him enthusiastically. The London Musical Standard said of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one finds only in a great artist."

Apart from the successes won on concert tours, Mr. Britt has played in orchestras of world-fame conducted by such masters as, Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Nikisch, Felix Weingartner and Arturo Toscanini.

In America he has appeared as soloist with the Theodore Thomas Orchestra and the Philadelphia Orchestra (while principal 'cellist of that organization) and as principal 'cellist with the Metropolitan Opera House Orchestra, among other important activities.

Mr. Britt's work with the San Francisco Symphony Orchestra has made him a conspicuous figure in Western music.

SYMPHONY NO. 2, "NEW ENGLAND," IN B FLAT MINOR, OP. 33

Edgar Stillman Kelley
Born Sparta, Wisconsin, April 14, 1857

THIS symphony which had its initial performance at the Norfolk, Connecticut, Musical Festival, in June, 1913, was also successfully produced April, 1914, at the Liszt Society Festival in Altenburg, Germany, at the invitation of the Duke of Saxe-Altenburg, and since given in this country by St. Louis, Minneapolis, Boston, and Cincinnati Symphony Orchestras and New York Philharmonic Orchestra.

In this work the composer has sought to embody in symphonic form, certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England. The work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, harp, tympani, side drum, and the usual complement of strings.

The quotations prefixed to the several movements of this symphony are from the Log-book of the Mayflower, which was afterward extended into the History of Plymouth Plantation, by Governor William Bradford, an ancestor of the composer. The quotations refer to the experiences of those English voyagers who landed in 1620; experiences which were so frequently paralleled in the subsequent history of this region that they gave to the mental and spiritual life of New England its peculiar character.

I. "ALL GREAT AND HONORABLE ACTIONS ARE ACCOMPANIED WITH GREAT DIFFICULTIES; AND MUST BE BOTH ENTERPRIZED AND OVERCOME WITH ANSWERABLE COURAGES"

(*Lento—Allegro Appassionato.* B-flat minor.) A long sustained tone, gradually ascending is heard in the upper registers of the violins and violas, beneath which is announced by the brass and wood-wind, the rugged, though slow and solemn motto suggestive of Duty (No. 1a).



From this motto the main theme (No. 1a) of the *Allegro* is evolved, losing, however, naught of its original character in the harmonic and contrapuntal treatments to which it is subjected.

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Tuesday Evening, March 6th, 1917

8:30 P. M.

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LOUIS PERSINGER - - - - - Director and First Violin
LOUIS FORD - - - - - - - - - Second Violin
NATHAN FIRESTONE - - - - - - - - - Viola
HORACE BRITT - - - - - - - - - Violoncello
GYULA ORMAY - - - - - - - - - Piano
ELIAS HECHT - - - - - - - - - - Flute
Assisted by
LION GOLDWASSER - - - - - - - - - Viola

San Francisco Concert Series under Direction of MISS EDA BERONIO

PROGRAM:

Frederic Ayres.....Trio, Piano, Violin and 'Cello, Op. 13
(First time here)
Bach.....Sonata, G Major, Flute, Violin and Piano
César Franck.....Quartet, Strings, D Major

Steinway Piano Used.

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DECEMBER 31, 1916

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United States, State, Municipal and other Bonds (market value $20,338,296.00), standing on books at	$19,460,792.00
Loans on Real Estate, secured by first Mortgages	41,677,948.24
Loans on Bonds and Stocks	590,743.99
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $195,000.00), standing on books at	1.00
Employees' Pension Fund ($235,045.38), standing on books at	1.00
CASH	5,606,143.97
Total	$66,633,735.94

LIABILITIES

Due Depositors	$63,499,332.39
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,134,403.55
Total	$66,633,735.94

For the 6 months ending December 31, 1916, a dividend to depositors of 4% per annum was declared.

A tranisition in which double and triple measure are combined, brings us to the second subject symbolizing the passionate longing for the beautiful,—Love of Life in its best sense (No. 2).

No. 2. *Poco meno mosso.*



But all these emotions must be suppressed to make place for feelings of higher import. This is not accomplished without an effort, suggested by the closing theme (No. 3),—a rapid figure for strings with occasional outbursts of the brass with the motto "Duty." (See No. 1a.)

No. 3. *Piu mosso.*



The closing theme (No. 4) is a melancholy reminiscence of the Love of Life. (See No. 2b.)

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No. 4. *Poco moderato.*



During the development section the struggle between the two leading motives, Duty and Love of Life, is indicated by the varied treatments of each. Sometimes they are combined and then again take on new forms, as for instance No. 5, a yet more insistent emphasis of No. 1a.

No. 5. Piu mosso.



This portion apparently closes with an organ point on *B*, above which a hopeful phase of the Love of Life (oboe solo) is heard, until it is interrupted by the brass, introducing a new organ point in *F*, leading to the recapitulation in the tonic (B-flat minor). In this closing section all the themes are heard once more in regular succession but abbreviated and with new features. Thus the second subject (No. 2), appears in the strings while a waving contrapuntal figure is woven about it by the wood-wind. The Coda brings a more cheerful phase of the second subject (the "Love of Life"), now taken by the strings while delicate, floating chords of trombones afford the accompaniment. The peaceful mood, however, is broken in upon by the motto Duty (No. 1a), *fortissimo,* with which the movement comes to an end.

II. "WARM AND FAIR WEATHER, THE BIRDS SANG IN THE WOODS MOST PLEASANTLY"

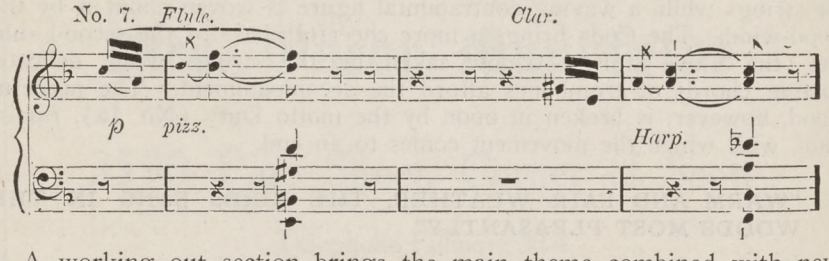
This movement, *Andante pastorale,* F major, affords a contrast to the gloom and severity of the preceding, suggesting as it does the exhilarating influence of vernal phenomena. As Hawthorne terms it, "that wild heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth." There is no attempt at realism nor impres-

sionism despite the fact that aside from brief quotations from the opening movement, this primeval *scherzo* is evolved wholly from the songs of New England birds treated symphonically. The form is a combination of *rondo* and *sonata,* preceded by an introduction, wherein appear at irregular intervals bird motives (see No. 6, b and c, also No. 7) from which the principal thematic material is subsequently derived. The main subject is characterized by a sweeping *arpeggio* figure and a peculiar *roulade* (see No. 6) cast in extended song form, the second part of which brings No. 6 a and c in the inversion.

No. 6. *Andantino pastorale.*



A transition (No. 7) leads to the second theme in G-flat major followed by the closing theme containing new phases of No. 6.



A working out section brings the main theme combined with new motives. Towards the close we hear an emphatic assertion of the "Love of Life" after which the bird themes reappear in regular order, but with new elaboration.

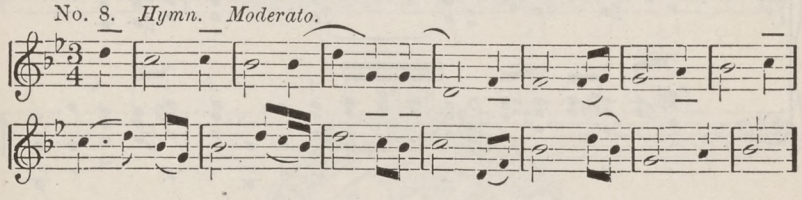
Obviously the casual contemplation of Nature's beauties forms a mere

episode. A recurrence of the theme of "Duty" accordingly ushers in the third movement.

III. "GREAT LAMENTATIONS AND HEAVINESS"

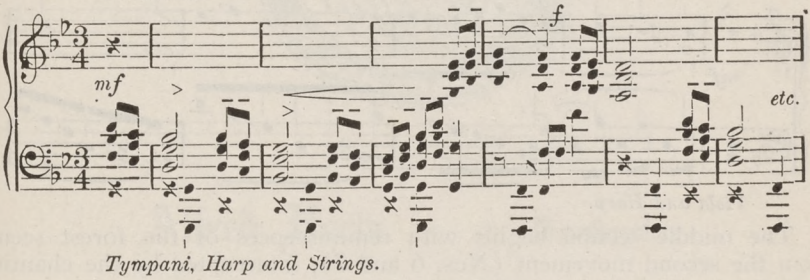
(*Lento*, B-flat minor and kindred keys.) Those occasions of suffering and sorrow that afflicted our forefathers during New England's early history, found rare musical utterance a century ago in the setting of the hymn, "Why do we mourn departed friends," by Timothy Swan (born in Suffield, Connecticut, in 1757). This setting with its unusual rhythmic, melodic and harmonic qualities, is worthy of a place beside the German chorals. Mrs. Harriet Beecher Stowe referred to it as "one of those wild pleading tunes dear to the heart of New England, whose notes have a kind of grand and mournful triumph in their wail." The hymn is preceded by a *preludium* built upon the motive of Duty (No. 1a) and fragments of the hymn itself.

No. 8. *Hymn. Moderato.*



The variations which follow embody moods inevitably associated with scenes of grief. (See No. 9, the beginning of Var. II.)

No. 9. *Var. Maestoso.*
Trombones.



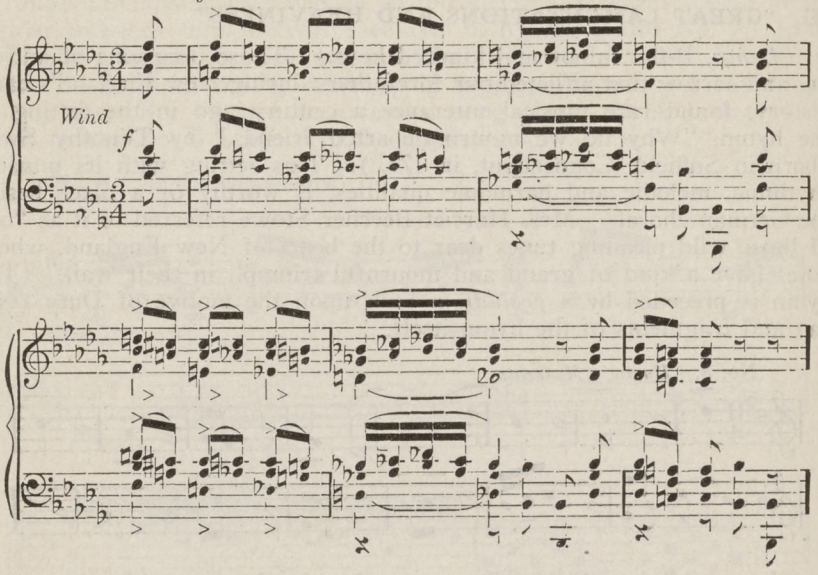
Tympani, Harp and Strings.

IV. "THE FIT WAY TO HONOR AND LAMENT THE DEPARTED IS TO BE TRUE TO ONE ANOTHER AND TO WORK TOGETHER BRAVELY FOR THE CAUSE TO WHICH LIVING AND DEAD HAVE CONSECRATED THEMSELVES"

This Finale (*Allegro con fuoco,* B-flat minor) opens with a strongly marked rhythmic theme (No. 10) uttered by the full group of wind instruments, to which the strings soon ally themselves. The mood is typical of those conflicts in the spiritual as well as in the material world,

which so often taxed the resources of the early New Englanders to the utmost.

No. 10. *Allegro.*



The secondary theme is suggestive of Hope or Aspiration toward spiritual achievement.

No. 11. *Meno mosso.*



Viola and Harp.

The middle section begins with reminiscences of the forest scenes from the second movement (Nos. 6 and 7), interrupted by the chanting of Indians, which later on assume a war-like coloring. A long *crescendo* leads to a repetition of the main themes, while the Coda brings a new treatment of the Hymn (No. 8, solo strings and harp) and terminates in a recurrence of the main theme of the first movement (No. 1) in major, suggesting Duty fulfilled.

The San Francisco Symphony Orchestra

Program

March 11, 1917

Alfred Hertz - - Conductor

Ninth Popular Concert

Season 1916-1917

Cort Theatre

ARTHUR SHATTUCK

THE GREAT AMERICAN PIANIST

Will be Soloist at the

TENTH POPULAR CONCERT

SUNDAY AFTERNOON, MARCH 25

SAN FRANCISCO will become acquainted with the art of the great American pianist, Arthur Shattuck, through his appearance as soloist with the San Francisco Symphony Orchestra at the tenth popular concert, scheduled for Sunday afternoon, March 25, at the Cort Theatre, Mr. Shattuck playing Tschaikowsky's Concerto in B Flat Minor.

Born at Neenah, Wisconsin, this distinguished artist showed his unusual musical talent at an early age. He was sent abroad to study when he was thirteen years old, receiving personal instruction from the great Leschetitzky, of Vienna.

At the age of twenty, Mr. Shattuck appeared as soloist with the Royal Orchestra of Copenhagen. Subsequently he played in all the music centers of Europe.

While touring the Balkan countries, the young pianist was entertained by the late dowager-queen of Roumania, "Carmen Sylva," at her castle near Bucharest.

A signal honor was paid Shattuck in his being selected to play the A Minor Concerto at a memorial concert given upon the death of Grieg, who greatly admired the work of the American pianist.

Shattuck has played with nearly all of the important orchestras in America, having been eight times soloist with the Chicago Symphony. On one of these occasions, the Chicago "Herald" said of him:

"It is to be hoped Mr. Shattuck will play again. Not often do pianists offer programs as interesting as his, and not often do they disclose so much beauty of tone and so much poetry of style."

San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

NINTH "POP" CONCERT

1916—SIXTH SEASON—1917

CORT THEATRE

SUNDAY AFTERNOON, MARCH 11, 1917, 2:30 O'CLOCK

PROGRAM

1. SCHUBERT.....Symphony No. 8, B Minor (Unfinished)
   - Allegro moderato
   - Andante con moto
2. WEBER .....“Euryanthe” Overture

INTERMISSION

3. GLINKA..... “Kamarinskaia”
4. BERLIOZ.....Damnation of Faust
   a. Minuet des Follets
   b. Danse des Sylphs
   c. Marche Hongroise
5. STRAUSS, JOHANN. Waltz, On the Beautiful Blue Danube

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The San Francisco Symphony Orchestra

ANNOUNCEMENT

Eleventh Pair of Symphony Concerts

Friday Afternoon, March 16, 1917, at 3 o'clock
Sunday Afternoon, March 18, at 2:30 o'clock

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Soloist, MR. HORACE BRITT

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2. MOZART..... "Jupiter" Symphony

(INTERMISSION)

3. ARTHUR FOOTE....Four Character Pieces after Rubaiyat of Omar Khayyam, Opus 48
4. SAINT-SAENS..Concerto for Violoncello, A Minor, Op. 33
   MR. HORACE BRITT
5. WEBER.....Overture to "Oberon"

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:: PROGRAM NOTE ::

SYMPHONY NO. 8, IN B MINOR, ("UNFINISHED")

Franz Schubert
Born Jan. 31, 1797, at Lichtenthal
Died Nov. 19, 1828, at Vienna

THIS unfinished symphony by Franz Schubert was composed in Vienna in 1822 and was first produced in the same city in 1865, forty-three years later. The manuscript, in the meantime, had lain on the studio shelves of Anselm Huttenbrenner in Gratz, where it was discovered in 1865. The incomplete symphony was written, it is supposed, as a recognition of Schubert's election as a member of the Musical Society of Gratz. No work in orchestral literature has received more unstinted praise for pure melodic beauty and picturesque orchestration than this fragmentary work by the romantic Viennese master, whose untimely death, at the age of 31, was an irreparable loss to the world of tonal art.

OVERTURE TO "EURYANTHE"

Carl Maria von Weber
Born Dec. 18, 1786, at Eutin
Died June 5, 1826, at London

SINCE an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe had confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring lying in her tomb should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself

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TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   Adagio—Allegro con troppo
   Allegro con grazia
   Allegro molto vivace
   Finale, Adagio lamentoso

(INTERMISSION)

2. Overture, 1812
3. Concerto for Piano in B Flat Minor
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between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for him. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (*Allegro marcato, con molto fuoco,* E flat major, 4-4 time) with a brilliant theme in the strings. The subject contains a second section (in the Recapitulatiton it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lüfte Ruh" (act two). Material from the first portion of the principal theme returns *fortissimo.* Following a *diminuendo,* this section of the work comes to an end. There is a pause, following which fifteen measures of slow movement (*Largo*) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and the appearance of the dead woman's ghost to add a touch of eerie horror to the scene. The situation was never carried into effect in Weber's day, although it was occasionally tried in later presentations of the opera. Following the *Largo* there appears the Development section (*Assai moderato*), a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a *fugato* by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented *fortissimo* by the first violins. A brilliant *coda* concludes the work.

FANTASIE, "KAMARINSKAIA"

Michel Ivanovitch Glinka
Born June 1, 1804, at Novospasskoe, near Ielna, Russia
Died Feb. 15, 1857, at Berlin

"KAMARINSKAIA" is a fantasie on two Russian airs, a popular wedding song, "From mountains high," and a dance known as "Kamarinskaia." It was composed at Warsaw in 1848. The wedding song is one he had heard there, associated with the dance which Glinka used with it in his Fantasie. It is told that Glinka was once refused a passport because he had written this fantasie; apparently revolutionary sentiments were found in the music by the censors.

SELECTIONS FROM "THE DAMNATION OF FAUST"

Hector Berlioz
Born Dec. 11, 1803, at Cote St. Andre
Died Mar. 9, 1869, at Paris

"LA DAMNATION DE FAUST"—Legend dramatique in four parts (Berlioz's Opus 24), was produced under the composer's direction in 1846, at the Opera Comique in Paris. Although a failure at first, the work was received soon with favor in Germany, and later on—but not until Berlioz's death—it achieved great success in France. Today it is probably the most universally popular of all the master's compositions.

The "Minuet des Follets" or the "Minuet of the Will-o'-the-Wisps" is participated in by the evil spirits, summoned by Mephistopheles, who appear forthwith and surround Marguerite's home.

Faust having been sung to sleep by the Gnomes and Sylphs, the latter indulge in a dance—the vision of Marguerite appearing to Faust meanwhile.

As is doubtless known to every one, the "March Hongroise" or the "Rakoczy" march did not originate with Berlioz—being based instead on a very old and famous Hungarian tune, whose title is the name of an ancient and once wealthy and powerful family of that country. Berlioz's march—which, by the way, was not included in the original score of "The Damnation of Faust,"—is but an orchestral adaptation of this celebrated melody, written especially for a concert at Pesth.

WALTZ, "ON THE BEAUTIFUL BLUE DANUBE"

Johann Strauss
Born Oct. 25, 1825, at Vienna
Died June 3, 1899, at Vienna

THE composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. He is the genius of a famous musical family of Vienna. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus; in its instrumental form, however, its success was instantaneous. Hans von Bülow first set the example of putting this fascinating waltz on symphony orchestra programs. The story is told of Brahms writing the opening bars in an autograph album, adding the words: "Unfortunately not by Johannes Brahms."

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Soloist, MR. HORACE BRITT

PROGRAM

1. GLUCK.....Overture, "Iphigenie in Aulis"
2. MOZART .....Symphony in C Major "Jupiter"

(INTERMISSION)

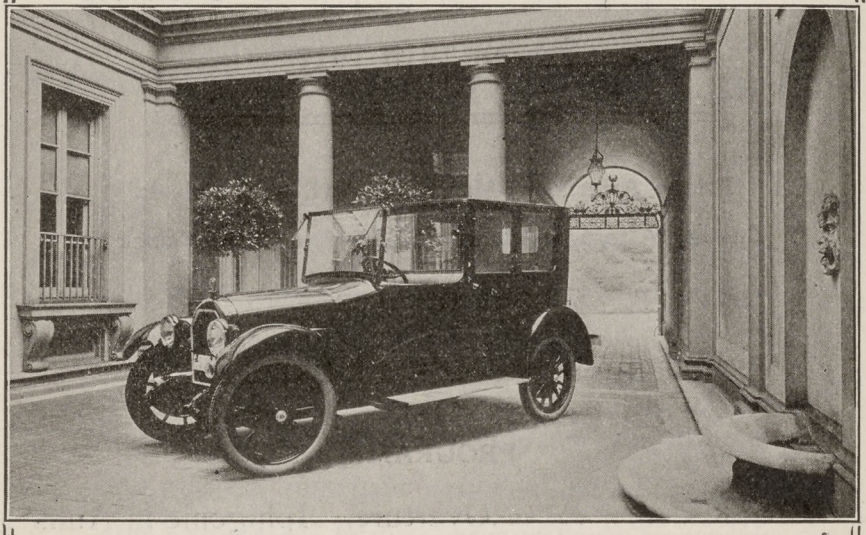
3. ARTHUR FOOTE.....Four Character Pieces after Rubaiyat of Omar Khayyam, Op. 48
4. SAINT-SAENS.....Concerto for Violoncello, A Minor, Opus 33

MR. HORACE BRITT

5. WEBER.....Overture, "Oberon"

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OVERTURE TO "IPHIGENIA IN AULIS"

Christoph Wilibald Gluck
Born July 2, 1714, at Weidenwang
Died Nov. 25, 1787, at Vienna

"IPHIGENIA IN AULIS," tragic opera in three acts, was produced April 19, 1774, at the Academie Royal de Musique in Paris under the direction of the composer, who was then in his sixtieth year. The text was written by Le Blanc du Rollet (a member of the French embassy at Vienna)—after a play founded on the Euripidean tragedy which the French dramatist Jean Racine (1639-'99) had composed a hundred years before.

The overture is in the conventional eighteenth-century style—a slow introduction, followed by a longer movement in the quick tempo. As it comes to no definite conclusion in its original shape (running into the opening scene of the opera) sundry "endings" for it have been invented for use in the concert hall. One of these was written by Mozart, but this failed to satisfy Wagner—who made another for a performance which he conducted in Zürich, the latter being the one used on these occasions. The same is being used in this concert. According to Wagner the thematic elements of the overture are (1) "a motive of appeal from painful, grawing heart-sorrow;" (2) "a motive of violence, of commanding, overbearing demand;" (3) "a motive of grace, of maidenly tenderness," and (4) "a motive of painful, tormenting pity"—the first named coming in the introduction and the others in the *Allegro*.

SYMPHONY, "JUPITER," G MAJOR (KÖCHEL 551)

Wolfgang Amadeus Mozart
Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna

MOZART composed forty-nine symphonies, all told—the first one in London in 1764, when he was only eight years old. Of these the majority are of but small dimensions, from a modern point of view—many of them calling for only a couple of flutes (or oboes) and as many horns, in addition to the usual strings. In fact, it was not until he came to his thirty-ninth symphony (the "Parisian," written in 1778) that he began to apply any great breadth of instrumentation, and it was reserved for the year 1788 to witness his crowning achievements in this form—the three great symphonies in E flat, G minor and C major (or "Jupiter," as it is called). It is upon this group—including possibly the "Parisian" already mentioned, that Mozart's fame as a symphonist depends mainly. All three of these fine works were composed between June 26 and August 10, the one now performed having been completed in the short space of fifteen days.

The first movement in C major, *Allegro vivace* and 4-4 time—opens with a spirited theme in two parts, the first consisting of a rousing *tutti*, answered by a graceful phase of the strings, and the second of a stirring, march-like passage. The development of these materials leads at length

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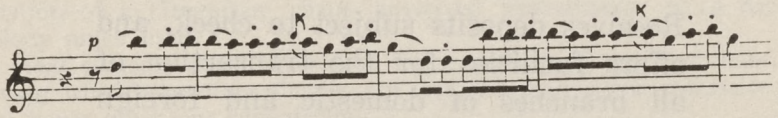
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to the entrance of the second theme in the strings in whose train will be heard the following rollicking melody:

No. 1

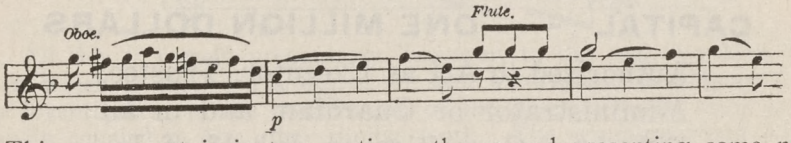


Following a repetition of the first part of the movement comes a long and elaborate free-fantasia and the usual recapitulation, the latter bringing the movement to a close—without the addition of the now customary *coda.*

The second movement—in F major, *Andante cantabile* and 3-4 time—has for its principal theme muted violins and taken up forthwith by the basses, in conjunction with delicate embellishments.

From among the numerous beautiful passages which go to make up the material of this movement may be quoted the following melody (the second theme proper), given out by the oboe with an answer from the flute—all over a string accompaniment:

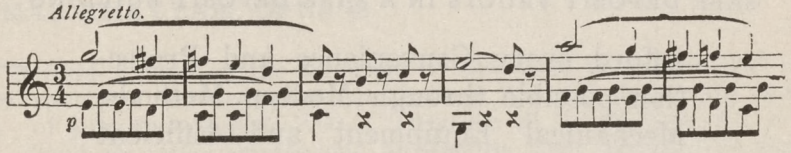
No. 2



This movement is in two sections, the second presenting some new developments of the materials of the first.

The third movement—in C major, *Allegretto* and 3-4 time—is a fine example of the old classic minuet with trio. The following is the principal theme—

No. 3



and this the theme of the trio:

No. 4



The trio is in two short sections, both repeated; following which the first part of the movement is replayed.

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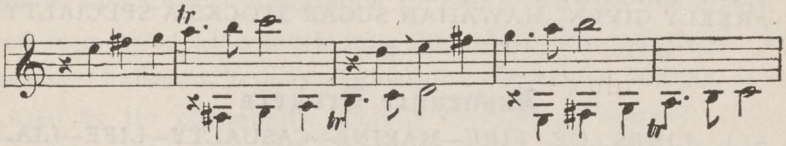
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The finale—in C major *Allegro molto* and 4-4 (2-2) time—one of Mozart's most masterly and brilliant compositions, opens with an intonation of a Gregorian chant answered immediately by a dashing melody much used.

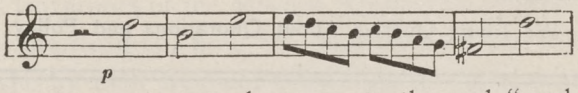
Next comes a short five-voiced fugue with the Gregorian chant, following which two other themes are introduced in quick succession, the first being given out canonically—

No. 5



and the second (the second theme proper) as follows:

No. 6



All this is merely preparatory, however, to the real "working out"—in which is disclosed a degree of skill in thematic development and an inventiveness in the combination of the given material such as are hardly equaled in any other similar work. The structure could not be described in detail except at great length, but it will suffice for present needs to say that one or another (or combinations of several) of the themes quoted are constantly in evidence.

FOUR CHARACTER PIECES AFTER RUBAIYAT OF OMAR KHAYYAM, OPUS 48

Arthur (William) Foote

Born Mar. 5, 1853, at Salem, Mass.

FROM a note on the title-page of the score it appears that these selections were composed at Dedham (Mass.) during the months of July and August, 1900. "They are all short," says Mr. Foote, "and are rather impressions, or sketches, than compositions written with any 'development;' they are suggested by verses from the Rubaiyat of Omar Khayyam."

The description which follows is substantially a quotation of notes furnished by the composer for these occasions:

I.

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

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The Board of Governors of the Musical Association wishes to take this means of acknowledging, first, the support of those friends of the Symphony who by their frequent attendance at the concerts give evidence of their appreciation of the artists and Conductor, and secondly, to let them know who are the Members of the Association whose guarantees make it possible to maintain this Orchestra.

To this list as follows will be added in future issues the names of such new members as join the Association. The contributions are in hundreds of dollars from $100 upward to $5,000 which sum has been guaranteed by a friend who does not allow us to make special mention of his name.

No money is paid for soliciting memberships. All the money received is devoted to the sole purpose of furnishing for the community the best music without wasting a dollar. The funds so far obtained fall far short even of the present needs of the Association.

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We hope and believe the character and standard of the concerts justify these suggestions in which we rely on the friendly good will and judgment of the reader. Requests for membership application forms addressed to 453 Phelan Building, San Francisco, will receive immediate attention.

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This form **when filled in** and signed **with name and address** may be mailed to Mr. John D. McKee, President Mercantile National Bank of San Francisco, who is the Treasurer of the Musical Association.

San Francisco, ..., 1917

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SUNDAY, MAR. 25

CORT THEATRE, 2:30 P. M.

TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   - Adagio—Allegro con troppo
   - Allegro con grazia
   - Allegro molto vivace
   - Finale, Adagio lamentoso

(INTERMISSION)

2. Overture, 1812
3. Concerto for Piano in B Flat Minor

ARTHUR SHATTUCK

4. Marche Slave

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Will be Soloist at the

TENTH POPULAR CONCERT

SUNDAY AFTERNOON, MARCH 25

SAN FRANCISCO will become acquainted with the art of the great American pianist, Arthur Shattuck, through his appearance as soloist with the San Francisco Symphony Orchestra at the tenth popular concert, scheduled for Sunday afternoon, March 25, at the Cort Theatre, Mr. Shattuck playing Tschaikowsky's Concerto in B Flat Minor.

Born at Neenah, Wisconsin, this distinguished artist showed his unusual musical talent at an early age. He was sent abroad to study when he was thirteen years old, receiving personal instruction from the great Leschetitzky, of Vienna.

At the age of twenty, Mr. Shattuck appeared as soloist with the Royal Orchestra of Copenhagen. Subsequently he played in all the music centers of Europe.

While touring the Balkan countries, the young pianist was entertained by the late dowager-queen of Roumania, "Carmen Sylva," at her castle near Bucharest.

A signal honor was paid Shattuck in his being selected to play the A Minor Concerto at a memorial concert given upon the death of Grieg, who greatly admired the work of the American pianist.

Shattuck has played with nearly all of the important orchestras in America, having been eight times soloist with the Chicago Symphony. On one of these occasions, the Chicago "Herald" said of him:

"It is to be hoped Mr. Shattuck will play again. Not often do pianists offer programs as interesting as his, and not often do they disclose so much beauty of tone and so much poetry of style."

Andante comodo, in B major and 3-4 time: The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a "strumming" sort of rhythm.

II.

They say the Lion and the Lizzard keep
The Courts where Jamshyd gloried and drank deep;
And Bahram, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his sleep.

Allegro, in B minor and 3-4 time: The basis of this is a strongely accented theme stated at the commencement by the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

The middle part is a revery:

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

In this the accompaniment is softly given by the strings, harp, etc., the melody being sung by the clarinet and by flute. This dies out, and the first theme returns—ending *ff*.

III.

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

Comodo, in A major and 4-4 time: The subject heard at the start in the strings appears in changing forms—without any other contracting theme, and is throughout based on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last Es in the harp.

IV.

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for *one* in vain!

With strongly marked rhythm, in E minor and 6-8 time: After some chords with harp and strings *pizzicato* the theme enters in the solo horn and violoncello—rises to *ff* and, again, dies out in the E minor chord, being succeeded by the *Piu allegro* (in B minor and 3-4 time)—

Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

This next is a sort of *Scherzo,* toward the end of which is a reminiscence of the theme of the first piece, *fortissimo.* This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings—the movement proceeding thence to an expressive *pianissimo* close.

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois, Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, and later with the Philadelphia Orchestra (while

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THE REGULAR SUNDAY CONCERT

OF THE

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APRIL 1ST, 1917

AT 11 O'CLOCK

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LAST CONCERT OF SEASON

The San Francisco Symphony Orchestra

ANNOUNCEMENT

Twelfth and Last Pair of Symphony Concerts

Friday Afternoon, March 30th, at 3 o'clock

SUNDAY MORNING, April 1st, at 11 o'clock

CORT THEATRE

PROGRAM

1. Tasso Symphonic Poem.....LISZT
2. Scherzo, "Sorcerer's Apprentice".....DUKAS

(Intermission)

3. Symphony No. 5, C Minor.....BEETHOVEN

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principal cellist of that organization) and subsequently became principal cellist with the Metropolitan Opera House orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

CONCERTO FOR VIOLONCELLO, A MINOR, OPUS 33

Camille Saint-Saëns

Born Oct. 9, 1835, at Paris

SAINT-SAENS wrote this concerto in 1872, and it was published the year following. The first performance of it took place at a Conservatoire concert in Paris on January 19, 1873—when it was played by August Tolbecque, to whom the score is dedicated. The work is quite free in point of "form," being described briefly as consisting of three connected sections, as follows:

I. An *Allegro non troppo* movement (in A minor and 2-2 time) opening with the statement of its flowing principal theme by the solo instrument, which continues with a broader counter-subject against the development of the main theme by the orchestra. Finally the solo violoncello introduces and develops briefly the more sustained second theme (in F major), this being followed shortly by further developments, of the principal theme—first by the solo instrument and subsequently by the orchestra in combination with elaborate solo passage-work, and all proceeding to a climax. The development of this first theme continues, to be followed presently by a reappearance of the more sustained second theme—after which a passage of transition leads to

II. *Allegretto con moto* (in B flat major and 3-4 time)—a piquant dance-like movement developed from two graceful themes, the first of which is given out by the orchestra strings (muted) and the second shortly afterward by the solo instrument. These two subjects are worked up in combination forthwith, leading finally to

III. —a resumption of the opening *Allegro non troppo* movement. Presently an abrupt *ritard* leads to the appearance of a new subject (founded, however, on a figure from the flowing principal theme), a brief treatment of which proceeds to a climax and the entrance of a new second theme. Once more the principal theme is heard, and then the concerto comes to a brilliant conclusion in A major.

OVERTURE TO "OBERON"

Carl Maria von Weber
Born Dec. 18, 1786, at Eutin, Oldenburg
Died June 5, 1826, at London

"OBERON" or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. The autograph score of the overture bears the following inscription: "Vollendet d. 9 Aprill, 1826. Vormittags 11-45 Urn, und somit die ganze Oper Oberon. Soli Deo Gloria!!! C. M. v. Weber." Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of the art which he had served so faithfully and so brilliantly.

The original libretto of "Oberon" was in English, having been composed by James R. Planché after Sotheby's English translation of Wieland's poem of the same name and Villeneuve's "Huon de Bordeaux." The text was translated subsequently into German, and in this guise the opera was produced at Leipsic in December, 1826, at Vienna in March, 1827, and at Berlin in July, 1828. Paris heard this German version with indifference in 1830, but a French adaptation brought out at the Théatre Lyrique in 1857 met with success. The work was revived at London in 1860, in Italian and with recitatives by Sir Julius Benedict and other interpolations. The original English version was the first to be heard in this country, having been given at New York on October, 1829. The Italian version was brought out at Philadelphia in March, 1870.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4-4 time; like the overtures to "Der Freischutz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former program) does excellent service as a popular description of this brilliant composition:

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalumeau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incident, in thus

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THIRD CONCERT

OAKLAND SERIES

1916 **SEASON** 1917

OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, MARCH 22, 1917

8:15 O'CLOCK

ALL WAGNER PROGRAM

1. Prelude to "Lohengrin"
2. Overture, "Flying Dutchman"
3. Introduction to Third Act of "Die Meistersinger von Nürnberg"
4. Overture to "Die Meistersinger von Nürnberg"

(Intermission)

5. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
6. Entrance of the Gods into Walhalla from "Das Rheingold"
7. Overture, "Tannhäuser"

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bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro,* first introduced by the clarinet and then taken from the final *stretto* of Reiza's grand scene, "Ocean! thou mighty monster."

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The San Francisco Symphony Orchestra

Program

March 22, 1917

SIXTH 

SEASON

Alfred Hertz - - Conductor

Third Oakland Concert

Season 1916-1917

Oakland Auditorium Theatre

8:15 o'clock

NOTICE

This concert marks the close of the Oakland Series given by the San Francisco Symphony Orchestra.

We take this occasion to thank our Trans-Bay friends for the loyal way in which they have supported these concerts.

In anticipation of the same keen interest next year, we hope to arrange another series along broader lines if conditions warrant.

MUSICAL ASSOCIATION OF SAN FRANCISCO.

A. W. WIDENHAM,
Secretary-Manager.

San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

THIRD OAKLAND CONCERT

1916—SIXTH SEASON—1917

OAKLAND AUDITORIUM THEATRE

THURSDAY EVENING, MARCH 22, 1917

8:15 O'CLOCK

ALL WAGNER PROGRAM

1. Overture to "Rienzi"
2. Prelude to "Lohengrin"
3. Overture to "Flying Dutchman"
4. Introduction to Third Act of "Die Meistersinger von Nurnberg"
5. Prelude to "Die Meistersinger von Nurnberg"

(INTERMISSION)

6. Prelude and Isolde's "Love Death" from "Tristan and Isolde"
7. Overture to "Tannhauser"

A. W. WIDENHAM, Secretary-Manager
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PROGRAM NOTES

OVERTURE TO "RIENZI"

"RIENZI, the Last of the Tribunes," was Wagner's third opera, though the first to meet with any marked public favor. The story is based upon Bulwer Lytton's well known novel of the same name. The overture is written in the old conventional style, made up of themes from the opera, which it is supposed to epitomize. The opening peal of the trumpet is the signal for revolt, in the opera. Rienzi's prayer, the Roman war cry and the chorus of salutations to Rienzi are the principal materials used in the overture.

PRELUDE TO "LOHENGRIN"

THE Prelude, one of the most beautiful of all Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Both Wagner and Liszt wrote a program analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

OVERTURE TO "THE FLYING DUTCHMAN"

ONE of the most melodious of Wagner's operas, and the most popular in Germany today, *Fliegende Holländer,* is also the one which was the most promptly condemned by the critics after its production. Its present vogue is a notable example of the change in musical taste since 1843.

Wagner was led to write "The Flying Dutchman" after reading Heine's legend of the unhappy mariner, who, after trying long in vain to pass the Cape of Good Hope, had sworn that he would not desist if he had to sail on the ocean to eternity. To punish his blasphemy he is condemned to the fate of the Wandering Jew, his only hope of salva-

tion lying in his release through the devotion unto death of a woman; and to find such a maiden he is allowed every seven years to go on shore.

The overture is a complete miniature drama, embodying the events of the opera. Driven by the gale, the Phantom Ship approaches the shore, while amid the fury of the tempest is heard the theme of *The Curse.*

The storm increases and reaches its height in a wonderful piece of writing. No composer ever succeeded in portraying a raging storm with such vivid effect. Amid a lull in the tempest, we hear the melancholy complaint of the *Dutchman.* A gleam of hope appears in the Redemption theme, and a joyous strain is heard from the sailors of *Daland's* ship, which is safe in the harbor.

Thus the various events of the drama are presented in miniature; and the overture is in fact a complete *résumé* of the opera, summarizing the leading *motifs.*

INTRODUCTION TO ACT III OF "DIE MEISTERSINGER VON NURNBERG"

THE Prelude begins and closes with the expressive theme (in the violoncellos) intended to be typical of the emotions of Hans Sachs. According to Wagner, "It expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance." Following this the winds bring forward a hymn-like motive (it has been known as the theme of Human Wisdom), which first had been introduced in the third scene of the second act.

PRELUDE TO "DIE MEISTERSINGER VON NURNBERG"

THE Overture begins (*Sehr massig bewegt,* C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the winds, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass *fortissimo.* This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the overture opened.

PRELUDE AND "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

OVERTURE TO "TANNHÄUSER"

THIS, one of the most popular of Wagner's works, begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus is introduced. The figure in the violins accompanying this theme plays an important part. The Pilgrim's song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement *Allegro,* E major, 4-4 time, second theme, in B major, is Tannhäuser's Song, "Dir töne lob." At the close of this the bacchanale returns with renewed frenzy. The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the Pilgrim's chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

The Overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - Conductor

First Violins

Louis Persinger
Concert Master and Assistant Conductor

Herman Martonne
Assistant Concert Master

L. W. Ford
Rudolf Seiger
Gino Severi
S. Polak
Lion Goldwasser
M. B. Amsterdam
L. Fenster
L. Rovinsky
A. Laraia
Max Amsterdam, Sr.
F. Creitz
R. Ruiz
J. Willard

Second Violins

Giulio Minetti
Principal and Orchestral Manager

W. Manchester
E. P. Allen
G. W. Callinan
R. L. Hidden
Hans Helget
H. Hoffman
J. T. Hartzell-Gold
J. A. Paterson
G. De Lorenzo
B. Purt
Louis Arnouts

Violas

Ralph D. Wetmore
Principal
C. Trainor
E. E. Perrigo
C. E. Schmitt
A. F. Stechele
U. Marcelli
Chas. Heinsen
A. Stephan
A. Lewis
R. Kolb

Violoncellos

Horace Britt
Principal
Stanislas Bem
Arthur Weiss
W. Villalpando
H. Riley
R. Kirs
A. Wallenstein
C. Demetrio

Contra-Basses

John Lahann
Principal
S. Greene
W. Bell
A. Annarumi
L. J. Previati
H. Seiger
E. Arriola
Ernst Jonas

Flutes

B. Emilio Puyans
Louis Newbauer
Walter Oesterreicher
B. Parker

Piccolo

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Oboes

C. Addimando
A. Lombardi
V. Schipilliti

English Horn

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J. Kunzelman
Jean Shanis

Bass Clarinet

Jean Shanis

Bassoons

E. Kubitschek
S. Meerloo
R. Kolb

Contra-Bassoon

R. Kolb

Horns

Walter Hornig
Paul Roth
Nicola Novelli
R. Rocco

Trumpets

D. C. Rosebrook
Otto Kegel
A. Arriola
A. Stephan

Trombones

H. F. Beitel
O. E. Clark
F. N. Bassett

Tuba

Ralph Murray

Harps

Kajetan Attl
A. Gallett

Tympani

George Wagner

Percussion

George Huntington
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Celesta

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The San Francisco Symphony Orchestra

Program

March 23, 1917

SIXTH  SEASON

Alfred Hertz - - Conductor

Palo Alto Concert

Assembly Hall—Stanford University

CONCERNING LOUIS PERSINGER

LOUIS PERSINGER, the violinist, has for several years enjoyed the distinction of being recognized as one of America's most genuinely gifted artists. Revealing decided talent for music, and the violin in particular, when a mere boy, as a youngster of thirteen he was taken abroad to study, and after four years of fruitful work under Hans Becker, he graduated publicly from the famous old Royal Conservatory at Leipzig. Critics were not slow to recognize the young artist's extraordinary promise, and no less a person than Arthur Nikisch was inspired to write that young Persinger was "one of the most talented pupils the Leipzig Conservatory has ever had."

After a year's concertizing in America, Persinger was enabled to return to Europe again, this time to Brussels, to study with that master of masters, Eugene Ysaye. In the meantime he was heard in concerts throughout Belgium and in London, and was "violin solo" of the Orchestre du Theatre Royale de la Monnaie, Brussels, for one season.

Fate finally guided the youthful virtuoso to Europe's musical Mecca, Berlin, and it was here that his enviable artistic reputation was firmly established. In the winters he concertized throughout Germany, being invariably successful with his audiences and winning golden opinions from the authoritative critics of cities like Berlin, Hamburg, Munich, Leipzig, Dresden, Breslau, etc., and in the summer months he devoted his time towards perfecting himself still further in his chosen art, coaching with Jacques Thibaud, in France.

Extremely successful appearances in London, Vienna and Copenhagen added considerably to Persinger's growing reputation, and in the season of 1912-13 he was able to undertake his first extended American tour, appearing as soloist with many of the leading symphony orchestras—New York Philharmonic, Metropolitan Opera House, Philadelphia Orchestra, Cincinnati Orchestra, San Francisco Orchestra, etc.—and playing recital engagements in most of the larger cities.

Not content with resting upon his laurels, Persinger returned to the old country, for further artistic experience and development, and the winter of 1913-14 found him playing in Berlin again. During the season of 1914-15 he accepted an engagement as concertmaster of the Berlin Philharmonic Orchestra, appearing as soloist with that venerable organization more than forty times in the course of his engagement.

This is Louis Persinger's second season as concertmaster of the San Francisco Symphony Orchestra under Alfred Hertz who was instrumental in bringing Mr. Persinger to San Francisco.

San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - - Conductor
A. W. WIDENHAM - - - - - - Secretary-Manager

PALO ALTO CONCERT

1916—SIXTH SEASON—1917

STANFORD ASSEMBLY HALL
STANFORD UNIVERSITY

FRIDAY EVENING, MARCH 23, 1917, 8:15 O'CLOCK

SOLOIST—LOUIS PERSINGER—VIOLINIST

PROGRAM

1. MOZART.....Symphony in C Major (Jupiter)
   - I. Allegro vivace
   - II. Andante cantabile
   - III. Menuetto: Allegretto
   - IV. Finale: Allegro molto

2. BEETHOVEN.....Overture No. 3, "Leonore"

(INTERMISSION)

3. WAGNER.....Prelude and Isolde's "Love Death" from "Tristan and Isolde"

4. BRUCH...(Two Movements) Concerto No. 1, for Violin, G Minor, Opus 26
   - Adagio
   - Allegro energico

MR. LOUIS PERSINGER

5. RIMSKY-KORSAKOW.....Capriccio Espagnol
   - Alborada
   - Variations
   - Alborada
   - Scene and Gypsy Song
   - Fandango of the Asturias
   - (Played without pause)

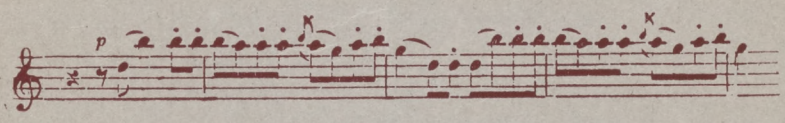
SYMPHONY, "JUPITER," G MAJOR (KÖCHEL 551)

Wolfgang Amadeus Mozart
Born Jan. 27, 1756, at Salzburg
Died Dec. 5, 1791, at Vienna

MOZART composed forty-nine symphonies, all told—the first one in London in 1764, when he was only eight years old. Of these the majority are of but small dimensions, from a modern point of view—many of them calling for only a couple of flutes (or oboes) and as many horns, in addition to the usual strings. In fact, it was not until he came to his thirty-ninth symphony (the "Parisian," written in 1778) that he began to apply any great breadth of instrumentation, and it was reserved for the year 1788 to witness his crowning achievements in this form—the three great symphonies in E flat, G minor and C major (or "Jupiter," as it is called). It is upon this group—including possibly the "Parisian" already mentioned, that Mozart's fame as a symphonist depends mainly. All three of these fine works were composed between June 26 and August 10, the one now performed having been completed in the short space of fifteen days.

The first movement in C major, *Allegro vivace* and 4-4 time—opens with a spirited theme in two parts, the first consisting of a rousing *tutti*, answered by a graceful phase of the strings, and the second of a stirring, march-like passage. The development of these materials leads at length to the entrance of the second theme in the strings in whose train will be heard the following rollicking melody:

No. 1

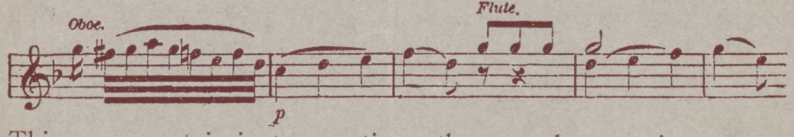


Following a repetition of the first part of the movement comes a long and elaborate free-fantasia and the usual recapitulation, the latter bringing the movement to a close—without the addition of the now customary *coda*.

The second movement—in F major, *Andante cantabile* and 3-4 time—has for its principal theme muted violins and taken up forthwith by the basses, in conjunction with delicate embellishments.

From among the numerous beautiful passages which go to make up the material of this movement may be quoted the following melody (the second theme proper), given out by the oboe with an answer from the flute—all over a string accompaniment:

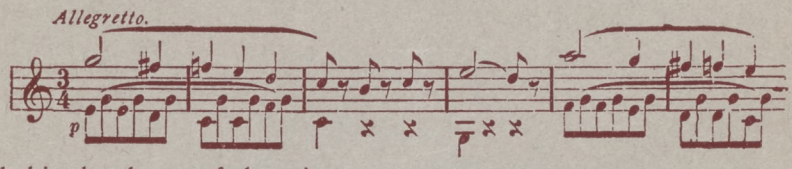
No. 2



This movement is in two sections, the second presenting some new developments of the materials of the first.

The third movement—in C major, *Allegretto* and 3-4 time—is a fine example of the old classic minuet with trio. The following is the principal theme—

No. 3



and this the theme of the trio:

No. 4

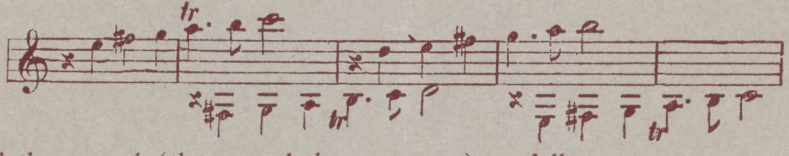


The trio is in two short sections, both repeated; following which the first part of the movement is replayed.

The finale—in C major *Allegro molto* and 4-4 (2-2) time—one of Mozart's most masterly and brilliant compositions, opens with an intonation of a Gregorian chant answered immediately by a dashing melody much used.

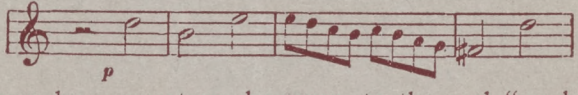
Next comes a short five-voiced fugue with the Gregorian chant, following which two other themes are introduced in quick succession, the first being given out canonically—

No. 5



and the second (the second theme proper) as follows:

No. 6



All this is merely preparatory, however, to the real "working out" —in which is disclosed a degree of skill in thematic development and an inventiveness in the combination of the given material such as are hardly equaled in any other similar work. The structure could not be described in detail except at great length, but it will suffice for present needs to say that one or another (or combinations of several) of the themes quoted are constantly in evidence.

OVERTURE, "LEONORE," NO. 3, OPUS 72

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

THE Introduction (*Adagio,* C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air, "In des Lebens Frühlingstagen," is employed as before. The main movement (*Allegro,* 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodical material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the coda is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

PRELUDE AND ISOLDE'S "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde.* Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket.

Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstacy, sings her last song of love over the dead body of Tristan.

CONCERTO NO. 1, FOR VIOLIN, G MINOR, OPUS 26

Max Bruch

Born Jan. 6, 1838, at Cologne

THE first sketches which Max Bruch made for his G minor violin concerto were set down as early as 1857, but the serious labor upon the work was done in 1865 and 1866, at Coblenz and Sondershausen. The first performance took place April 24, 1866, at the last Winter Concerto of the Musik Institute at Coblenz. The performance had been twice postponed, owing to the illness of Johann Naret-Koning, concertmeister of the Mannheim Orchestra, who was to have given the first interpretation of Bruch's work. At the last moment, Otto von Königslow, concertmeister of the Gürzenich Orchestra, and violin teacher in the Conservatory of Cologne, was called in, and he gave the first performances of the concerto, Bruch directing the orchestra. Following the concert, the composer thoroughly revised and overhauled the work, and in the summer of 1866 he sent it to Joseph Joachim for his criticism and advice. That distinguished violinist did not forward any observations concerning the concerto until August 17, 1866, when he submitted a lengthy list of suggested alterations. Bruch made a number of changes in the work, and in the revised form it was brought out for the first time by Joachim at Bremen, January 7, 1868, the conductor of the orchestra having been Karl Reinthaler, the director of the Singakademie there. An informal and not public rehearsal of the concerto had previously been made in October, 1867, at the Royal Theater, Hanover, with Joachim as soloist and with Bruch as conductor. The concerto was published in 1868 with a dedication to Joseph Joachim, to whom Bruch also inscribed his third concerto, Opus 58.

The work is divided into three movements: I. Prelude, *Allegro Moderato,* G minor, 4-4 time; II. *Adagio,* E flat major, 3-4 time; III. *Allegro energico,* G major, 4-4 time. The prelude leads without pause into the slow movement.

Mr. Persinger will play the last two movements.

SPANISH CAPRICE ("CAPRICCIO ESPAGNOL")

Nicholas A. Rimsky-Korsakow
Born Mar. 18, 1844, at Tikhvin (Novgorod)
Died June 21, 1908, at Petrograd

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas;* the first a sort of fanfare *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes without pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines;" neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda.*

The San Francisco Symphony Orchestra

Program

March 25, 1917

SIXTH SEASON

THE MUSICAL ASSOCIATION OF SAN FRANCISCO
THE SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz - - Conductor

Tenth Popular Concert

Season 1916-1917

Cort Theatre

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - Conductor

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Louis Persinger
Concert Master and Assistant Conductor

Herman Martonne
Assistant Concert Master

L. W. Ford
Rudolf Seiger
Gino Severi
S. Polak
Lion Goldwasser
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G. De Lorenzo
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A. F. Stechele
U. Marcelli
Chas. Heinsen
A. Stephan
A. Lewis
R. Kolb

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Arthur Weiss
W. Villalpando
H. Riley
R. Kirs
A. Wallenstein
C. Demetrio

Contra-Basses

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B. Emilio Puyans
Louis Newbauer
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Bass Clarinet

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George Huntington
E. Nolting
R. E. Wagner
J. Sinai

Celesta

H. Salz

Librarian

Otto Kegel

San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - - - - - Conductor

TENTH AND LAST POPULAR CONCERT

1916—SIXTH SEASON—1917

CORT THEATRE

SUNDAY AFTERNOON, MARCH 25, 1917, 2:30 O'CLOCK

Soloist—ARTHUR SHATTUCK—Pianist

TSCHAIKOWSKY PROGRAM

1. Symphony No. 6 in B Minor—("Pathetic"), Op. 74
   - Adagio—Allegro non troppo
   - Allegro con grazia
   - Allegro molto vivace
   - Finale. Adagio lamentoso

(INTERMISSION)

2. Concerto for Pianoforte, No. 1, B Flat Minor
   - Allegro non troppo e molto maestoso
   - Andantino semplice—Prestissimo
   - Allegro con fuoco

ARTHUR SHATTUCK

3. Overture, "1812," Opus 49

STEINWAY PIANO USED

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453 PHELAN BUILDING GARFIELD 2819

SPECIAL NOTICE
of Morning Concert

THE REGULAR SUNDAY CONCERT

OF THE

12th Pair of Symphonies

WILL BE HELD IN

CORT THEATRE

SUNDAY MORNING

APRIL 1ST, 1917

AT 11 O'CLOCK

instead of 2:30 o'clock as formerly

LAST CONCERT OF SEASON

SYMPHONY NO. 6, IN B MINOR, (PATHETIC), OP. 74

Peter Iljitsch Tschaikowsky
Died Nov. 6, 1893, at St. Petersburg
Born May 7, 1840, at Wotkinsk

1. Adagio. Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale. Adagio lamentoso

THE Sixth Symphony, which the composer named the "Pathetic" after its first performance, was written in 1893. One of his biographers says he seems to have concentrated in this symphony the brooding melancholy which is the most characteristic of all his emotional phases. Be this as it may, it is one of the most stirring and impressive of all his instrumental works. He left no programme for it. Indeed, he wrote to a friend that the programme must remain a riddle to every one, and to the same friend: "I love it as I have never loved any other of my musical creations."

The first movement opens with an *Adagio* introduction in which one of the figures of the first theme is given out by the bassoons against a droning bass and most ingeniously worked up. The second theme is a melody of "purest ray serene," which will always haunt the memory. It is developed quietly and slowly. As it ceases the powerful first theme returns and is developed with furious energy. As the storm dies away, the beautiful second theme returns and the movement closes in the quietest of *pianissimos*.

The second movement, *Allegro con grazia,* is in striking contrast with the first. It has little of the conventional *Scherzo* character, as it is set to the dance rhythm, the principal theme being given out by the 'cellos with *pizzicato* accompaniment in the strings and alternating chords in the wood winds and horns. The second theme is of a plaintive sort, but it is soon replaced by the sparkling first, and the movement ends placidly and cheerfully.

The third movement, *Allegro molto vivace,* opens with a truly vivacious theme alternately taken by the strings and wood winds. The strings finally usurp the theme and the wood winds develop a counter theme. The contest between these two at last ends in a grand march movement, introduced by the brasses and gradually taken up by the whole orchestra with magnificent power and almost barbaric effect.

The last movement, *Adagio lamentoso,* is well named. It is the apotheosis of sorrow and despair. Few composers would have the courage to end a symphony with an *Adagio,* still fewer with an *Adagio* so gloomy that it has been called "Suicide music." It has no regular form and well-nigh defies analysis. It is a succession of mournful outcries, despairing laments, and wretched hopelessness, and yet is worked up with great dramatic power. Its intensity is tragic. It is a relief when its last measures die away *pianissimo.* After hearing it one can understand the composer's remark to a friend: "Often during my wanderings, composing it in my mind, I have wept bitterly."

The San Francisco Symphony Orchestra

ANNOUNCEMENT

Twelfth and LAST Pair of Symphony Concerts

Friday Afternoon, March 30th, at 3 o'clock

SUNDAY MORNING, April 1st, at 11 o'clock

CORT THEATRE

PROGRAM

1. Tasso, Symphonic Poem ..... LISZT
2. Scherzo, "Sorcerer's Apprentice" ..... DUKAS

(Intermission)

3. Symphony No. 5, C Minor ..... BEETHOVEN

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CONCERNING ARTHUR SHATTUCK

ARTHUR SHATTUCK, the distinguished American pianist, has won laurels on both sides of the Atlantic as a master of the keyboard. Born at Neenah, Wisconsin, he showed unusual musical talent at an early age. He was sent abroad for study when he was thirteen, the great Leschetitzky, of Vienna, being his instructor for seven years.

At the age of twenty, Mr. Shattuck appeared as soloist with the Royal Orchestra of Copenhagen, a most unusual distinction. He subsequently played in the principal music centers of Europe. He even toured Iceland and Egypt.

At a memorial concert given in Copenhagen, upon the death of Grieg, Mr. Shattuck was honored in being selected to play Grieg's A Minor Concerto. Grieg had been a great admirer of the American pianist.

In his own country, Mr. Shattuck has appeared with great success as virtuoso and as soloist with many of the important orchestras of the country. He was eight times soloist with the Chicago Symphony.

An evidence of the esteem with which he is held in Europe is shown by the following excerpt from a critique in "La Nazionale," of Florence, Italy:

"Last night we were able to admire the ability and finish of a truly remarkable performer, the young pianist, Arthur Shattuck, in whom we find the soul of a real artist, an interpreter of fine elegance, a master of perfect style, and a revealer of the beautiful."

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I. Andante non troppo e molto maestoso: Allegro con spirito
II. Andantino semplice: Allegro vivace assai
III. Allegro con fuoco

THIS brilliant concerto by the renowned Russian composer was completed in 1874 and dedicated to Nicolas Rubeinstein, who, when he first heard the work, poured a torrent of abuse on the head of the composer. Tschaikowsy felt so hurt, that he substituted Von Bülow's name on the score. The latter brought it to America where it was given its first performance in Boston in the autumn of 1875 with Von Bülow at the piano. Attention is called to the stately, majestic melody of the introduction—as impressive a bit of music as was ever written. This is followed by the first theme proper—song of a blind beggar—a Russian folk song. A second theme which Tschaikowsky's brother, Modeste, describes as a "gay little waltz-tune which sounds like the strains of a distant ball-room," is a popular French song. The second movement is developed from a soft, tender song with the character of a lullaby, first intoned by the flute. After a while the French song of the first movement is again heard, thus combining an *andante* and *scherzo* in one movement. The *Finale* is a rondo on three themes, the principal one being a wild Slav dance.

OVERTURE, "1812," OPUS 49

IN order to understand properly the title and contents of this elaborate composition it is necessary to call to mind certain stirring events which took place in Russia during the year 1812. A few days after the battle of Borodino in September, it will be remembered, Napoleon entered Moscow with the French troops and occupied the Kremlin, or citadel. But on the same night the inhabitants fired the town—which act served as a signal for a general uprising of the Russian peasantry. This and other unfavorable conditions made it necessary for Napoleon in his turn to withdraw from the now ruined city, which he did about a month later—after first making futile attempts to demolish the Kremlin. It is this dramatic bit of history which constitutes the program, so to speak, of the solemn overture "The Year 1812"—sometimes called "The Holy War."

UNIVERSITY OF CALIFORNIA

The San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

HARMON GYMNASIUM

WEDNESDAY, MARCH 28, 1917, 8:15 P.M.

PROGRAMME

1. Symphony in B minor (Unfinished) ..... *Schubert*
2. Overture, "Euryanthe" ..... *Weber*
3. Prelude, "Le Deluge" ..... *Saint-Saëns*
   Violin obligato by Mr. LOUIS PERSINGER
4. Prelude, "Lohengrin" ..... *Wagner*
5. (*a*) Danse des Sylphs, from "The Damnation of Faust" ..... *Berlioz*
   (*b*) Anitra's Dance, from the "Peer Gynt" Suite ..... *Grieg*
   (*c*) Marionettes ..... *Glazounow*
6. Dream Pantomime, from "Hansel and Gretel" ..... *Humperdinck*
7. Waltz, On the Beautiful Blue Danube ..... *Strauss*

Symphony No. 8, in B Minor (unfinished) ..... *Franz Schubert*

Of Schubert's nine symphonies, the first of which was written when he was but seventeen and the last but eight months before his death at the early age of thirty-one, none was performed during his lifetime, and only the last two are at all familiar. The eighth, which bears the date "Vienna, Oct. 30, 1822," is only a fragment, consisting of two movements complete and nine bars of a Scherzo; but what was written is so beautiful in ideas and perfect in form that it is impossible to guess why Schubert abandoned it. After lying unknown for forty-three years, the manuscript was discovered in Gratz in 1865, and in the same year was given its first production in Vienna. No work in orchestral literature has received more unstinted praise for pure melodic beauty and picturesque orchestration than this fragmentary work by the romantic Viennese master.

Upton thus analyzes the two movements completed: "The Allegro opens at once and without introduction with an impressive subject given out by the 'cellos and basses. At its close the oboes and clarinets take up a melodious theme, pianissimo, the violins accompanying it in an agitated manner. After a short development of this theme the 'cellos enter with a melody which will never cease to fascinate the hearer with its wonderful beauty and grace of motion. After its repetition by the violins in octaves there comes a pause followed by a most passionate declaration in the minor, as if to drown the memory of the former moment of happiness. The beautiful theme again returns, however, and the first part of the movement closes with a struggle between these expressions of perfect happiness and wild passion. The second part opens with the original subject varied for the basses, which is grandly developed amid full orchestral outbursts up to a powerful climax. As it dies away, the first theme re-enters, and is again treated with charming variety, the whole closing with another climax in which the opening subject forms the material of the Coda.

"The Andante begins with an introductory passage for the horns and bassoons, the double basses accompanying pizzicato, leading up to another lovely theme given out by the violins. After a striking development of this theme, the second subject is stated by the clarinets with string accompaniment, repeated by the oboe with the addition of a new phrase, in which the flute joins. The whole orchestra follows with stately harmony, succeeded by an episode which leads up to a new treatment of the second theme by the strings. Then follows the customary repetition in brilliant detail. The Coda is full of melodious beauty, and closes this delightful work."

Overture to "Euryanthe" ..... *Carl Maria von Weber*

As the overture sketches the principal situations in the opera, a knowledge of its plot is necessary for its appreciation.

At the court of King Louis of France, Count Adolar sings of the beauty and virtue of Euryanthe, his betrothed. Count Lysiart sneeringly boasts that he can win her favor, and Adolar challenges him to bring proof, staking his fortune on her fidelity.—In her castle at Nevers Euryanthe has given refuge to Eglantine, who is herself in love with Adolar and has determined to supplant her benefactor in his affections. She therefore plots with Lysiart, who had signally failed to win any favor from Euryanthe, and worms from her a secret that Adolar had confided to her alone: on the death of her lover his sister had committed suicide by drinking poison from a ring, and can find no rest in her tomb until the ring, which lies by her, has been wet with the tears of an innocent and injured maiden.—Eglantine abstracts the ring from the tomb and gives it to Lysiart, who shows it to Adolar as proof of Euryanthe's disloyalty. Believing her guilty, Adolar drags Euryanthe to a wilderness with the intention of killing her.—In the wilderness they are attacked by a monstrous serpent, and to save Adolar Euryanthe throws herself between it and him. Adolar succeeds in killing the monster, but decides instead of slaying her who had risked her life to save his to leave her to her fate. She

is found by the king, who is hunting in the wilderness; tells him of the treachery of Eglantine, and is by him taken to his palace.—Adolar, who has begun to suspect that he has been imposed upon, meets the wedding procession of Eglantine and Lysiart and challenges him. They are interrupted by the entrance of the king, who announces that Euryanthe has died. Eglantine at once declares her love for Adolar, and Lysiart in fury kills her. Euryanthe, who had merely fainted, appears; explanations follow, the lovers are reunited, and Lysiart is led away to the scaffold.

The overture, which is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings, commences impetuously (Allegro marcato, con molto fuoco, E flat major, 4–4 time) with a beautiful theme in the strings. The subject contains a second section, omitted in the Recapitulation, which appears eight bars after the beginning of the piece, and in the wind instruments. This theme, which is drawn from the first act, forms part of Adolar's aria, "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from an aria of Adolar, "Wehen mir Lüfte Ruh," in the second act. Material from the first portion of the principal theme returns fortissimo. Following a diminuendo, this section of the work ends. Following a pause, fifteen measures of slow movement (Largo) are interpolated, during which it was Weber's intention to have shown a tableau of Euryanthe kneeling in prayer in the tomb of the suicide, whose ghost hovered above the coffin. Following the Largo appears the development section (Assai moderato), a working out of the second portion of the principal theme, inverted, in the basses, and imitated in a fugato by the second violins and violas. A recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented fortissimo by the first violins. A brilliant coda concludes the work.

Prelude to "Le Deluge" ..... *Camille Saint-Saëns*

This prelude introduces a biblical opera less known than the same composer's "Samson and Delilah," and reflects in great measure its moods and purposes.

Prelude to "Lohengrin" ..... *Richard Wagner*

This prelude, one of the most beautiful of Wagner's works, was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things and of a higher signification than of our terrestrial life." Wagner himself wrote a programme analysis of it, of which the following is a condensation:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible, vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

Danse des Sylphs ..... *Hector Berlioz*

Berlioz's "La Damnation de Faust" (Opus 24), though a failure when first produced, under the composer's direction, at the Opera Comique in Paris in 1846, soon after achieved great success and is today probably the most popular of all his works. "The Dance of the Sylphs" takes place while Faust, who has been lulled to sleep by the songs of the gnomes and sylphs, dreams of Marguerite.

Anitra's Dance ..... *Edvard Grieg*

In 1876, nine years after its publication, Ibsen's "Peer Gynt," greatly abbreviated, received its initial presentation. From the incidental music that he composed for this Grieg later drew four pieces—"Morning," "Aase's Death," "Anitra's Dance," and "In the Hall of the Mountain King"—and gave them the form of an orchestral suite.

In the course of his attempt to realize his dream of becoming the emperor of the world Peer Gynt makes his way to the African desert, where his Turkish disguise causes him to be received as the Prophet. In the tent of a Bedouin chief he lolls on cushions, sipping coffee and smoking a long pipe, while Anitra, the daughter of the chief, and her maidens dance before him. The dance music (Tempo di Mazurka, A minor, 3–4 time) is written for strings and triangle only.

Marionettes ..... *Alexandre Glazounow*

This ballet is a charmingly picturesque number from the suite "Scenes de Ballet," Opus 52.

Dream Pantomime, "Hansel and Gretel" ..... *Engelbert Humperdinck*

Intending originally merely to write a few simple melodies to accompany a dramatization of Grimm's fairy story that his sister had made for the entertainment of her children, Humperdinck became interested in the work, and, employing the musical methods of Wagner, produced what Siegfried Wagner termed, notwithstanding its childishness and simplicity, the most important German opera since "Parsifal."

Having been sent into the forest by their mother to gather strawberries, the children get lost. The Sandman strews sand in their eyes and sings them to sleep with a lullaby. During their sleep angels descend from heaven and perform a stately dance around them.

Waltz, "On the Beautiful Blue Danube" ..... *Johann Strauss*

The genius of a famous musical family of Vienna, the composer of this famous waltz is in a class by himself. Of his numerous works in dance form this is undoubtedly the pearl. Written originally as a chorus, in this form it was not a success; but in its instrumental form it at once found favor, and it is today probably the most widely known and popular of all waltzes. Brahms is said to have written the opening bars in an autograph album, with the words, "Unfortunately not by Johannes Brahms." Hans von Bülow first set the example of placing this waltz on concert programmes.

NOTICE

The Musical and Dramatic Committee of the University of California announces the seventh annual Good Friday concert, including Rossini's "Stabat Mater," under the direction of the University Choragus, Paul Steindorff, in the Greek Theatre on the afternoon of Friday, April 6, 1917, at 3:15.

Soloists: Johanna Kristoffy, soprano; Anna Miller Wood Harvey, contralto; Hugh J. Williams, tenor; Henry L. Perry, bass; Mildred Wright, violinist.

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Friday Afternoon, March 30th, at 3 o'clock

SUNDAY MORNING, April 1st, at 11 o'clock

CORT THEATRE

PROGRAM

1. LISZT.....Tasso, Symphonic Poem

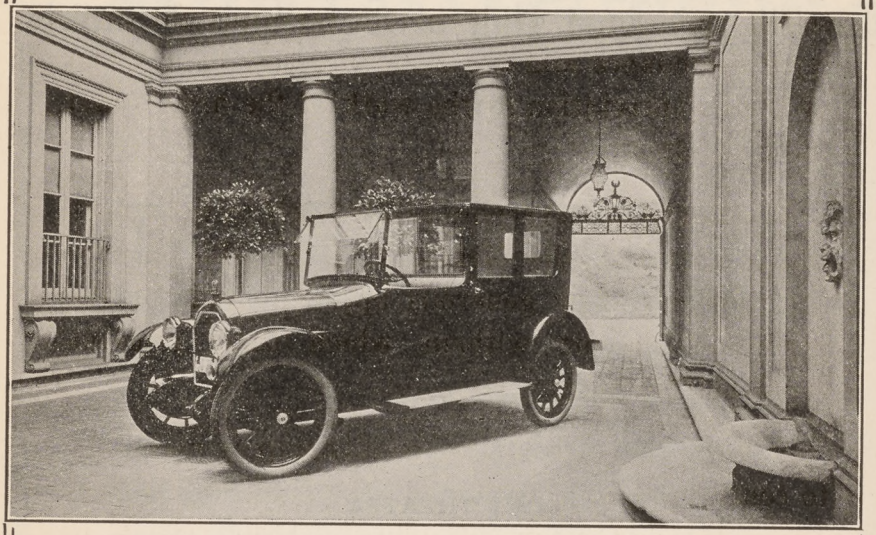
2. DUKAS.....Scherzo, "Sorcerer's Apprentice"

(INTERMISSION)

3. BEETHOVEN.....Symphony No. 5, C Minor

Allegro con brio
Andante con moto
Allegro (Scherzo and Trio)
Finale Allegro

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The Board of Governors avails itself of the opportunity to thank the Members of the Musical Association for their generous approval and for the pecuniary support without which these concerts could not be given.

A large increase in the membership is necessary to continue these concerts and the present Members afford the best means of inducing their friends to join in membership. That course is not only advisable but necessary, and your help is asked accordingly.

The Association relies upon the public spirit which brought this organization into existence, and which has maintained it up to the present time, to rise to the necessity of further effort that it may be continued from year to year as an institution of which this City can be proud.

The Association acknowledges and commends the very high artistic results achieved by our Conductor, Mr. Hertz, and recognizes the efficient conduct of the business of the Association by its Secretary-Manager, Mr. Widenham.

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SYMPHONIC POEM, NO. 2, "TASSO, LAMENTO E TRIONFO"

Franz Liszt

Born Oct. 22, 1811, at Raiding (Hungary)
Died July 31, 1886, at Bayreuth

THIS, the second of Liszt's thirteen symphonic poems, was composed for the Goethe Centennial Jubilee held at Weimar in 1849, on which occasion it was performed as an overture to Goethe's "Tasso."

The following is the author's description of the work:

"I wanted to define the contrast expressed in the title, and it was my object to describe the grand antithesis of the genius, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three standpoints are inseparably connected with his career. To render them musically, I invoked his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts of Ferrara, where his master-works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet. 'Lamento e Trionfo'—these are the contrasts in the fate of the poet, of whom it was said that, although a curse might rest upon his life, a blessing would not be wanting from his grave. In order to give to my idea the authority of living fact, I borrowed the form of my tone-picture from reality, and chose for its theme a melody to which, three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his 'Jerusalem:'

'Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro libero di Cristo!'

"The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawling certain notes, give it a peculiar coloring, and the mournfully drawn-out tones, heard at a distance, produce an effect not dissimilar to the reflection of long stripes of fading light upon a mirror of water. This song once made a profound impression on me, and when I attempted to illustrate Tasso musically, it recurred to me with such imperative force that I made it the chief motif for my composition. The Venetian melody is so replete with inconsolable mourning, with bitter sorrow, that it suffices to portray Tasso's soul, and again it yields to the brilliant deceits of the world, to the illusive smooth coquetry of those smiles, whose slow poison brought on the fearful catastrophe, for which there seemed to be no earthly recompense, but which was eventually, at the capital, clothed in a mantle of brighter purple than that of Alphonse."

* * * * *

Two themes constitute the principal materials from which this composition is developed, the first appearing at the outset in the violon-

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cellos and basses in octaves, and the second (the Venetian gondoliers' song mentioned by Liszt) being stated further on by the bass-clarinet to a sombre accompaniment from the harp and horns. The movement is in two parts, which may be described briefly as follows:

(1) "Lamento:" Beginning—in C minor, *Lento* and 4-4 time—with the statement of the first theme, which, together with sundry tributary materials leads through a *crescendo* and *accelerando* to a short *Allegro energico* episode (same key and time) based on a modification of the theme and its subsidiaries. This works toward a repetition of the theme by the full orchestra, and thence to the announcement of the second theme. A broad development of the latter leads presently to its sonorous restatement by the brass choir, with figurations in the strings, this climax being followed by a new episode—in F sharp major, *Allegro mosso con grazia, quasi menuetto nobile* and 3-4 time—which has been mentioned as having reference to a fete at the Ferrara court. Here the first theme reappears in minuet rhythm, the second being opposed to it contrapuntally later on—both being developed further in combination. A brief passage—*crescendo e molto stringendo*—then leads to a resumption of the *Allegro energico* episode from the first part of the movement culminating with a full-orchestral climax as before.

(2) "Trionfo"—in C major *Allegro con molto brio* and 2-2 time: First a flourishing preludiary passage, following which the first theme reappears—at first in the strings softly, to be worked up further by the smaller wood-winds and subsequently by the full orchestra. The second theme follows presently in the trumpet, leading *crescendo ed accelerando* to the coda; the movement finally concluding with a triumphant climax on this theme.

"SORCERER'S APPRENTICE" (SCHERZO)

Paul Dukas

Born Oct. 1, 1865, at Paris

THE "Sorcerer's Apprentice," entitled on the score "an orchestral scherzo," has for its pictorial basis the poem "der Zauberlehrling," written by the German poet Goethe in 1796, and published two years later. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the

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broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending to his troubles his dismay is doubly increased. For now both parts of the broom are speeding to the river bank! As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

The "Sorcerer's Apprentice" was given its first performance at a concert of the Société Nationale, May 18, 1897, in Paris. Its first performance in America was at the concert of the Chicago Symphony Orchestra on January 14, 1899, Mr. Theodore Thomas conducting.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and double bassoon, four horns, two trumpets and two cornets, three trombones and three kettledrums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

SYMPHONY NO. 5, C MINOR, OPUS 67

Ludwig van Beethoven
Born Dec. 16, 1770, at Bonn
Died Mar. 26, 1827, at Vienna

IF Beethoven had realized his original intention the C Minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C Minor Symphony, as the sketch-books clearly show, at the same time that he was engaged upon the opera "Fidelio" and the G major concerto for the piano. We may take it that the symphony was begun late in 1840, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795. But the composition of the C Minor Symphony was destined to be interrupted by that of the symphony in B flat (No. 4). Why did Beethoven take up this new work? Sir George Grove suggested the following as a possible explanation: "It was Beethoven's intention to follow his third symphony, the 'Eroica,' with one in C minor, and indeed, he had actually begun the work. It now appears that his engagement threw his mind into a different direction, and that he embodied his feeling in the fourth symphony, in B flat, in which all conflict is merged in happiness, while the slow movement is one of the most passionate love-poems ever breathed. After this the C minor was taken up and completed."

The fifth symphony came to its first performance at the Theatre an der Wein, Vienna, December 22, 1808. The concert was announced a week previously in the *Weiner Zeitung*, it being intimated that all the

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United States, State, Municipal and other Bonds (market value $20,338,296.00), standing on books at	$19,460,792.00
Loans on Real Estate, secured by first Mortgages	41,677,948.24
Loans on Bonds and Stocks	590,743.99
Bank Buildings and Lots, Main and Branch Offices (value $600,000.00), standing on books at	1.00
Other Real Estate (value $195,000.00), standing on books at	1.00
Employees' Pension Fund ($235,045.38), standing on books at	1.00
CASH	5,606,143.97
Total	$66,633,735.94

LIABILITIES

Due Depositors	$63,499,332.39
Capital Stock actually paid in	1,000,000.00
Reserve and Contingent Funds	2,134,403.55
Total	$66,633,735.94

For the 6 months ending December 31, 1916, a dividend to depositors of 4% per annum was declared.

pieces were the composition of Beethoven, and that all were entirely new and unpublished. It was further stated that the concert would begin at seven o'clock. The program was of portentous length. The first part was taken up with the "Pastoral" Symphony—this was called No. 5; the Aria "Ah perfido," sung by Mme. Kilitzky, a Latin hymn, written in church style for solo and chorus; the G major concerto, played by Beethoven. The second portion of the concert opened with the C Minor Symphony, which was set down as No. 6; it was followed by the Sanctus from the Mass in C, a Fantasia for piano alone, and the Choral Fantasia, in which the piano was again played by Beethoven.

The symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. In 1826 the score (a volume of 182 pages) was published, but without the dedication.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio,* C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. Schindler declared that Beethoven had said of the portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo.* Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo,* leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff.* The second subject appears in C minor, and there is a lengthy *coda,* the material of which is taken from the opening theme.

II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the

remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro,* C minor, 3-4 time.) Although not so named on the score, this movement is a *Scherzo*. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After the pause a new idea is announced by the horns *ff*. Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearing of the first part brings forward certain modifications. The opening theme, *Legato* at the beginning of the movement, is now *staccato,* and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale*.

IV. (*Allegro,* C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon, and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and then taken up by the full orchestra.

The development works out the second theme. After extending treatment of this there is a *crescendo,* a climax following which there is interpolated part of the *Scherzo*. The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy *coda*.

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Note—The Roman Numerals indicate seasons in which work was performed.

I—First Season.
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V—Fifth Season.
VI—Sixth Season.
*—Preceding numeral indicates Popular Concert.
**—Preceding numeral indicates Special Concert.
(2)—Preceding numeral indicates repetition of number during same season.

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"Lied" for Violoncello (Horace Britt) ..... V, **V

JACOBI—
Symphonic Poem, "The Pied Piper" ..... V, **V

KALINNIKOW—
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KELLEY, EDGAR STILLMAN—
Symphony No. 2, "New England," in B Flat Minor, Op. 33 VI

LALO—
Symphonie Espagnole for Violin (Eduard Tak) I
Norwegian Rhapsodie II
Overture, "Le Roi d'Ys" ..... (2), *II
Concerto for Violin in F Minor (Louis Persinger) II
Concerto in D Minor for 'Cello (Jean Gerardy) III
Intermezzo (Horace Britt) ..... *VI

LISZT—
Symphonic Poem, No. 3, "The Preludes" ..... I, IV, V, **V, *VI
"Love's Dream" ..... *I, **I (Oakland), *II, **II (Knights of Columbus Hall), **IV
Symphonic Poem, "Tasso" ..... II, VI
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Polonaise, E Major ..... *I, II
"Die Lorelei" (Marcella Craft) IV
"Campanella" (Tina Lerner) IV
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MacDOWELL—
"To a Wild Rose" ..... **I (Oakland)
Suite in A Minor, Op. 42 II
"Claire de Lune" ..... *II
Indian Suite, Op. 48 III

MASSENET—
Aria from "Herodiade" (Mme. Martha Richardson) ..... *I
Suite, "Scene Pittoresque" ..... *II, **II (Knights of Columbus Hall)
Cantata, "Eve" (Cecilia Choral Society) ..... *II
(Mrs. Orrin Kipp McMurray, Soprano; R. M. Battison, Tenor;
Harold Pracht, Baritone; Paul Steindorff, Conductor)
Meditations from "Thais" ..... *VI

REPERTOIRE

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Scherzo from "Midsummer Night's Dream" II
Music to "A Midsummer Night's Dream" .....*VI
Overture, "Ruy Blas" II
Scotch Symphony (Two Movements) .....*II
Concerto for Pianoforte, No. 1, G Minor, Op. 25 (Corinne Frada).....III
Overture, "Fingal's Cave" III
Symphony No. 4, "Italian," A Major, Op. 90 IV
Concerto for Violin, Opus 64 (Albert Spalding) .....**IV
Overture, "Melusina," Op. 32 VI

MOSZKOWSKI—
Suite, F Major, No. 1, Op.30 I
Theme and Variations from Suite No. 1.....*I, **I (Oakland)
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Suite, "From All Nations" .....*II

MOZART—
Overture, "The Magic Flute" .....*I, **I (Oakland)
Symphony, "Jupiter," C Major .....II, VI, **VI (Palo Alto)
Overture, "Marriage of Figaro" .....*II, *VI
Symphony in G Minor (Two Movements) .....*II
Concerto in C Major for Flute and Harp (J. Vito, B. E. Puyans) II
Symphony in E Flat III
Recitative and Aria from "La Clemenza di Tito" (Schumann-Heink).....III
Symphony, G Minor (Köchel 550).....V, **V
Concerto in D Minor, for Pianoforte (K. 466) (Ossip Gabrilowitsch).....V, **V

NICOLAI—
Overture, "The Merry Wives of Windsor" .....*I, **I (Oakland), *VI

PUCCINI—
"Vissi di Arte" from "La Tosca" (Agnes Berry) .....*II
"Un Bel di" from "Madame Butterfly" (Marcella Craft) IV

RACHMANINOFF—
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Symphonic Poem, "Die Toteninsel" III

RAVEL—
Suite, "Ma Mere L'Oye" II

REGER—
Suite, "Romantique" III

RIMSKY-KORSAKOW—
"Spanish Caprice" .....II, **II (San Jose), *VI, **VI (Palo Alto)
Suite Symphonique, "Scheherazade," Op. 35 .....II, IV, V, **V, VI

ROSSINI—
Overture, "William Tell".....*I, *VI

RUBINSTEIN—
Concerto for Pianoforte, No. 4, D Minor, Op. 70 (Josef Hofmann) III

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Rondo Capriccioso, Violin Solo (Eduard Tak) .....**I (Oakland)
Danse Macabre .....II, *VI
Suite, "Algerienne," Op. 60 II
Concerto for Pianoforte in G Minor (Frances Rock-Shafter) .....*II
"Amour viens aider" from "Samson et Dalila" (Fernanda Pratt) II
(Eleanora de Cisneros) IV
Music from "Samson and Delilah" .....*VI
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SARASATE—
"Zigeunerweisen" for Violin (Maud Powell) .....*II

SCHEINPFLUG—
Overture to a Comedy of Shakespeare, Op. 15 .....V, **V
(Introducing an English Melody of the 16th Century)

SCHNEIDER, EDWARD F.—
Symphony No. 1, A Minor, "In Autumn Time" II

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SCHUBERT—
Symphony No. 8, B Minor (Unfinished) .....I, II, IV, *VI, **VI (Berkeley)
Symphony, C Major (B. & H. Ed. No. 7) .....III, V, **V
"Hark, Hark the Lark" (Tina Lerner) .....**IV
Symphony No. 5 in B Flat VI
"Ave Maria" (Julia Culp) VI
"Ständchen" (Julia Culp).....VI

SCHUBERT-REGER—
Entr'acte and Ballet Music, "Rosamond" .....*VI

SCHUMANN, ROBERT—
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Variations and Double Fugue on a Merry Theme, Op. 30 VI

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Valse Triste .....**I (Oakland), *II
Tone Poem, "Finlandia" II
Symphonic Poem, "Swan of Tuonela" III

SMETANA—
Overture, "The Bartered Bride" .....I, III, VI, **VI (Oakland)
Symphonic Poem, "Vltava" (The Moldau) .....II, V, **V, *VI

SMITH, JOHN STAFFORD—
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STRAUSS, J.—
Waltz, "Tales from the Vienna Woods" .....*I
Waltz, "On the Beautiful Blue Danube" .....*VI, **VI (Berkeley)

STRAUSS, R.—
Symphonic Poem, "Don Juan," Op. 20 I, **I (Library Fund), II, IV, V, **V
Tone Poem, "Death and Transfiguration" .....II, **II (Greek Theatre), *II, VI
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"Storelle del Bosco" (Beatrice Fine) .....*II
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 .....III, V, **V
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STOCK—
Symphonic Waltzes I

STRUBE—
Overture, "Puck" II

SVENDSEN—
Overture, "Carnaval in Paris" II

TARTINI—
Sonata for Violin, "Devil's Trill" (Fritz Kreisler) III
(Organ Accompaniment, Uda Waldrop)

TAYLOR, S. COLERIDGE—
The Bamboula Rhapsodic Dance II

THOMAS—
Overture, "Mignon" .....*II, **II (Knights of Columbus Hall)

THORLEY, WALTER HANDEL—
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TSCHAIKOWSKY—
Symphony No. 6, "Pathetique".....I, **I (Oakland, Third Movement), **I (Special
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Concerto for Violin, D Major (Efrem Zimbalist) I
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Symphony No. 4 .....(2) II
"Italian Caprice" .....(2) II, **II (Stanford University)
Overture, "1812," Op. 49 .....(2) *II, **IV, *VI
Overture, "Romeo and Juliet" .....*II, IV
Concerto for Pianoforte, No. 1, B Flat Minor (Tina Lerner).....II, *II, IV
(Arthur Shattuck) .....*VI
Symphony No. 5, E Minor III
Serenade, "Melancholique," for Violin (Kathleen Parlow) III
Symphony,, "Manfred," Op. 58 IV
Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc" (Eleanora de Cisneros)..IV

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VERDI—
March from "Aida" .....*I
Aria, "Ah fors'e lui" from "La Traviata" (Marcella Craft) IV

VOLKMANN—
Serenada No. 3, D Minor, for String Orchestra, Op. 69 IV
(Violoncello Obbligato by Arthur Hadley)

VON REZNICEK—
Overture, "Donna Dianna" .....*II

WAGNER—
"A Faust Overture" .....V, **V, (2) *VI
"Rienzi"
Overture .....*II, **VI (Oakland), (2), *VI, VI
Aria, "Gerechter Gott" (Schumann-Heink) III
"The Flying Dutchman"
Overture .....*I, *II, IV, V, (2) **V, *VI, **VI (Oakland)
"Tannhauser"
Overture.....*I, **II (Knights of Columbus Hall), *II, III, V, **V, (2), *VI, **VI (Oakland
Bacchanale and Finale to Overture .....IV, VI
Aria from "Tannhauser"—"Dich Theure Halle" (Maude Fay).....V, **V
"Lohengrin"
Prelude .....*I, **II (German House), III, IV, VI, *VI, **VI (Oakland) **VI (Berkeley)
Selections from "Lohengrin" .....*I
"Tristan and Isolde"
Prelude and Isolde's Love Death....*I, *II, **II (German House), III, IV, V, (2), **V, VI, *VI, **VI (Oakland), **VI (Palto Alto)
Tristan's Vision (Arrangement by A. Seidl) .....V, (2), **V
"Die Meistersinger von Nurnberg"
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Procession of the Guilds and Introduction to Act III II
Introduction to Act III.....III, V, (2), **V, VI, **VI (Oakland)
Wahn! Wahn! (Clarence Whitehill) III
Prize Song (Violin Obligato, Louis Persinger) .....*VI
"Das Rheingold"
Erda Scene (Carrie Bridewell) II
"Die Walkuere
Ride of the Valkyries .....I, IV, VI, *VI
Wotan's Farewell and Magic Fire Scene.....*I, *II, III (Clarence Whitehill)
"Siegfried"
Forest Murmurs.....*II, **II (German House), III, IV, V, (2), **V
Siegfried's Idyll.....(2), II, **II (Stanford University), III, V, (2), **V
"Die Gotterdammerung"
Siegfried's Rhine Journey .....*II, **II (German House), IV
Siegfried's Death and Funeral March .....I, III
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Prelude, "Parsifal" .....V, (2), **V
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WEBER—
Overture, "Oberon" .....I, VI
Overture, "Der Freischütz" .....II, *VI
Agatha's Aira from "Der Freischütz" (Mme. Herbst-Wright).....
**II (Stanford University)
Overture, "Euryanthe" .....II, IV, VI, *VI **VI (Berkeley)
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79.....
(Ossip Gabrilowitsch) V, **V
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster".....
(Maude Fay), V, **V

WEBER-WEINGARTNER—
Invitation to the Dance .....*VI, **VI

WIENAWSKI—
Concerto for Violin in D Minor (Maud Powell) .....*II
Overture, "Russe," for Violin (Kathleen Parlow) II

WOODMAN—
"An Open Secret" (Agnes Berry) .....*II

REPERTOIRE

SOLOISTS

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IV—Fourth Season
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PIANISTS—

Valdimir De Pachmann (Chopin Concerto, E Minor) I
Adele Rosenthal (Grieg Concerto, A Minor) ..... *II
Tina Lerner (Tschaikowsky Concerto, B Flat Minor) ..... II, *II, IV
Gottfried Galston (Liszt Concerto, E Flat No. 1) ..... II, *II
Frances Rock-Shafter (Saint-Saens Concerto, G Minor) ..... *II
Ada Clement (Beethoven Concerto No. 5, E Flat, Op. 73) III
Corinne Frada (Mendelssohn Concerto No. 1, G Minor, Op. 25) III
Josef Hofmann (Rubinstein Concerto No. 4, D Minor, Op. 70) III
Tina Lerner (Saint-Saens, Concerto for Piano, No. 2, G Minor, Op. 22) IV
(Grieg, Concerto for Piano) ..... **IV
(Chopin, Ballade, G Minor) ..... **IV
(Chopin, Valse, A Flat Major) ..... **IV
(Schubert-Liszt, "Hark, Hark, the Lark") ..... **IV
(Liszt, "Campanella") ..... **IV
Rudolph Ganz (Liszt, Concerto for Piano, No. 1, E Flat) IV
(Beethoven, Concerto for Piano, No. 5, E Flat Major, Op. 73) ..... **IV
Ossip Gabrilowitsch (Mozart, Concerto in D Minor, for Pianoforte, K. 466; Weber, Concert Piece in F Minor, for Pianoforte and Orchestra, Op. 79) .... V, **V
Percy Grainger (Grainger, Suite, "In a Nutshell") VI
Percy Grainger (Grieg, Concerto in A Minor, Op. 16) VI
Arthur Shattuck (Tschaikowsky, Concerto for Piano in B Flat Minor) ..... *VI

VIOLINISTS—

Efrem Zimbalist (Tschaikowsky Concerto, D Major) I
Eduard Tak (Lalo Symphonie Espagnole) I
Eduard Tak (Saint-Saens, Rondo Capriccioso) ..... **I (Oakland)
Maud Powell (Bruch Concerto in G Minor No. 1, Op. 26) ..... *II
(Schumann "Abendlied") ..... *II
(Sarasate "Zigeunerweisen") ..... *II
Irma Seydel (Saint-Saens Concerto in B Minor) II
Louis Persinger (Lalo Concerto in F Minor) II
Louis Persinger (Bruch, Concerto No. 1, for Violin, G Minor, Op. 26) .. **VI (Oakland)
Fritz Kreisler (Beethoven Concerto, D Major, Op. 61; and Tartini, "Devil's Trill") .. III
Kathleen Parlow (Saint-Saens Concerto, B Minor, Op. 61; Tschaikowsky, Serenade Melancholique; Wienawski, Carneval "Russe") III
Albert Spalding (Beethoven, Concerto for Violin, D Major, Op. 61) IV
(Mendelssohn, Concerto for Violin, Op. 64) ..... **IV
Efrem Zimbalist (Brahms, Concerto for Violin, D Major, Op. 77) IV
Louis Persinger (Beethoven, Concerto, D Major, for Violin, Op. 61) ..... V, **V
Louis Persinger (Brahms, Violin Concerto in D Major, Op. 77) VI
Louis Persinger (Bruch, Concerto No. 1, for Violin, Op. 26 ..... **VI (Oakland), **VI (Palo Alto, Two Movements)

VIOLONCELLO—

Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") ..... *I
Arthur Hadley (Hadley Konzertsteuck for 'Cello and Orchestra) II
Jean Gerardy (Lalo Concerto in D Minor; Boellmann, "Symphonic Variations") III
Horace Britt (Vincent d'Indy, "Lied" for Violoncello) ..... V, **V
Horace Britt (Saint-Saens, Concerto for Violoncello, A Minor, Op. 33) VI
Horace Britt (Bruch, "Kol Nidrei," for Violoncello with Orchestra, Op. 47) .... *VI, **VI (Oakland)
Horace Britt (Lalo, "Intermezzo") ..... *VI

HARP—

Joseph Vito (Mozart Concerto in C Major for Flute and Harp) II

FLUTE—

B. E. Puyans (Mozart Concerto in C Major for Flute and Harp) II

TRIOS—

English Horn, Two Oboes—
C. Addimando, A. Lombardi, V. Schipilliti (Beethoven, Trio in "C," Op. 87) .... *VI

REPERTOIRE

SOPRANO—

Mme. Louisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Guonod, Valse from "Romeo and Juliet".....**I
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....*I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise;" Strauss, "Storelle de Bosco").....*II
Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischütz").....
**II (Stanford University)
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....*II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....IV
(Puccini, Un bei di from "Madam Butterfly").....IV
(Liszt, "Die Lorelei").....IV
Elinora De Cisneros (Saint-Saens, "Amour Viens Aider" from "Samson and Dalila")..IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....IV
Maude Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Thuere Halle").....V, **V

CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saens, "Amour viens aider").....II
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito;" Wagner, "Gerechter Gott" from "Rienzi").....III
Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Die Trommel gerührt;" Wagner, "Träume;" Schubert, "Ständchen"; Strauss, "Morgen").....VI

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure;" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—

Cecilia Choral Club (Jules Massenet's Cantata "Eve").....*II
Mrs. Orrin Kipp McMurray.....Soprano
Mr. R. M. Battison.....Tenor
Mr. Harold Pracht.....Baritone
Conducted by Paul Steindorff

Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....*II
Mrs. Edward Everett Bruner.....Soprano
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Jean Shanis
O. Mancini

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Jean Shanis

Bassoons

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S. Meerloo
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